

TABLE OF CONTENTS

DOCOMOMO INTERNATIONAL

- 4 Report of activities 2005
- 7 Rapport d'activités 2005
- 12 Docomomo Ninth International Conference
- 20 First International Docomomo Workshop

DOCOMOMO NEWS

- 22 Docomomo Canada getting together at Trent University
- 24 Docomomo Chile's first seminar on modern heritage
- 26 Docomomo Mexico forging ahead
- 27 Casa del Puente, Argentina
- 28 Annual Docomomo ISC/Registers meeting in 2005

SHORT CONTRIBUTIONS

- 30 25 houses in Santiago, Chile, 1935–50
- 34 Modernizing the Native: the vernacular and the nation in Philippine modern architectures
- 42 Le Corbusier's Floating Asylum is sinking
- 46 The Good, the Bad and the Ugly

ARTICLES

Transatlantic Impressions: France–Brazil exchanges

- 50 Introduction by *Hugo Segawa and Anat Falbel*
- 52 France–Brazil between 1920 and 1950 by *Maria Stella Martins Bresciani*
- 58 Immigrant architects in Brazil by *Anat Falbel*
- 66 Brazilian presence in the historiography of twentieth century architecture by *Mônica Junqueira de Camargo*
- 72 Paris–Rio round-trip: Le Corbusier's landscape architecture project by *Yannis Tsiomis*
- 78 Le Corbusier's contradictory project for the MES in Rio de Janeiro (1936) by *Roberto Segre*
- 84 About the pinnacle of Brazilian architecture by *Gérard Monnier*
- 87 Bibliography

ENDANGERED CONTEXTS

- 88 Modernism and politics: German national socialism to English rural conservatism by *James Lewis*

BOOK REVIEWS

- 92 Modern. The modern movement in Britain
- 93 L'Architecture des ambassades canadiennes, 1930-2005
- 94 Giving preservation a history

APPENDIX

- 96 Docomomo addresses

São Paulo city of immigrants: *Edifício Italia*, by **Franz Heep** (left) and *Edifício Copan* by **Oscar Niemeyer** (right)

photo Juca **Martins**, 1997 / © Instituto **Moreira Salles**

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Hubert-Jan Hubert.

After the special issue on Caribbean modernisms, the new issue of *Docomomo Journal*, which includes an excellent section dedicated to Brazil's modern architecture investigated under the light of international exchanges, shows that the spread of the modernist idioms in Central and Latin America is the true mark of an innovative new world.

Evidently, the contribution of these countries has given rise to autonomous architectures, whose trajectories offer a fresh appreciation of the symbiosis of Portuguese and Spanish cultures with the native creative essence. Beyond the issue of post-colonization, urban culture and architectural attempts have modernized these countries, and surpassed the simple legacy of European modern movement.

In this context Brazil is the case study par excellence because the attempt to redefine national identity under the perspective of progressive politics goes far beyond the limits of architecture as a discipline. The papers delivered at the seminar "Impressions transatlantiques: le dialogue entre architectures nationale et étrangère au Brésil," which are published in this issue, are representative of the new course of scholarly research in the field. Recent publications mark the vitality of the current discourse and the urge to renew and stimulate the debate on modern heritage.*

Special thanks to Hugo Segawa and Anat Falbel from Docomomo Brazil for their commitment to Docomomo's plan of action and for their restless efforts in keeping alive the debate in their own country. Their contributions have been of precious help.

MARISTELLA CASCIATO

Chair of Docomomo International

Après l'édition spéciale du Docomomo Journal sur les Caraïbes (septembre 2005), ce nouveau numéro – dont le dossier central est consacré à l'architecture moderne au Brésil au travers de ses échanges avec l'Europe – démontre que le développement des langages modernistes en Amérique centrale et latine est la véritable marque d'un Nouveau Monde avant-gardiste. Les apports de ces pays ont donné naissance à des architectures autonomes, dont les trajectoires proposent une nouvelle appréciation de la symbiose entre architectures portugaise et espagnole et créativité indigène. Au-delà des thèmes de la post-colonisation, la culture urbaine et les expérimentations architecturales ont modernisé ces pays et dépassé le simple héritage du mouvement moderne européen.

Dans ce contexte, le Brésil est un paradigme, car sa tentative de redéfinir l'identité nationale par des politiques progressistes va bien au-delà des limites de l'architecture en tant que discipline. Les interventions données lors du séminaire Docomomo « Impressions transatlantiques : le dialogue entre architectures nationale et étrangère au Brésil », publiées dans ce numéro, sont représentatives des nouvelles tendances de recherche sur le sujet. Plusieurs publications récentes sont significatives de la vitalité des discours actuels et du besoin de renouveler et de stimuler le débat sur le patrimoine moderne.*

Il faut ici saluer l'engagement et les efforts renouvelés de Hugo Segawa, président de Docomomo Brésil, et d'Anat Falbel, rédactrice invitée, pour enrichir le débat au Brésil. Leur aide à l'élaboration de ce numéro a été inestimable.

MARISTELLA CASCIATO

Présidente de Docomomo International

* Elisabetta Andreoli, Adrian Forty (eds.), *Brazil's Modern Architecture* (Phaidon, 2004); Carlos Brillembourg, *Latin American Architecture 1929-1960. Contemporary Reflections* (Monacelli, 2004).

Report of activities 2005



The roof opening at the *Maison du Peuple* in Clichy, December 15, 2005.
Seminar Docomomo International

1. The Secretariat's activities

1.1. Coordination and diffusion

of Docomomo's network

In 2005, the Secretariat dealt with more than 2000 inquiries (e-mails, faxes and letters). Approximately one third of this correspondence concerned general queries about the missions and activities of Docomomo. Members asking for contact information or about activities led by International Specialist Committees sent another third. The remaining letters concerned the publication of *Docomomo Journals* (articles, galley proofs and photographs). The Secretariat did its best to answer all letters and to be the "spider in the web" by connecting researchers together. All letters were printed, dated and filed in the correspondence folders in Docomomo's office.

1.2. New working parties and candidacies for 2008 international conference

In 2005, 17 regions/countries expressed their desire to create new Docomomo working parties: Albania, Bolivia, Canada (Atlantic Province), Colombia, Cyprus, Eritrea, Guatemala, India, Lebanon, Malta, Mongolia, Morocco, Peru, Philippines, Serbia, Uzbekistan, Venezuela. In 2006, seven are currently working in close collaboration with the Secretariat to submit their proposal during the Ankara Council meeting in September 2006.

Docomomo also assisted two working parties in submitting their candidacies for the organization of the 2008 International Conference.

1.3. Involvement of the Secretariat in watchdog actions and safeguard campaigns

In 2005, Docomomo's secretariat was contacted eight times to participate in watchdog actions or

to launch international campaigns to save important modern buildings. According to each case, Docomomo International established contacts with local organizations, published articles in the *Docomomo Journal*, wrote letters of support to organizations and to the officials (ministers, cities, collectivities) in charge of these buildings.

The actions led concerned the following buildings (in alphabetical order):

- Canada (Place Ville-Marie by Pei, Cobb and associates in collaboration with the Montreal firm Affleck, Desbarats, Dimakoupolos, Lebensold, Size et Michaud, Montréal)
- Cuba (National Schools of Art, Havana)
- France (La Halle Freyssinet, Paris)
- Japan (Japanese house, Tokyo)
- Japan (Concert Hall, Kyoto)
- Lebanon (Niemeyer's International fair grounds, Tripoli)
- Portugal (Teatro Capitolio, Lisbon)
- Russia (constructivist architecture, Moscow).

1.4. Management of memberships and accounting work

The Secretariat administered all individual, institutional, corporate and global (paid by countries/regions) memberships, accounted for and updated each request in Docomomo's database and mailed the corresponding journal/s. All assets and expenses were posted with their account numbers, their description and precise title in an Excel file. This file is available to Docomomo members, upon request, at the Secretariat.

1.5. Internships at the Secretariat of Docomomo International

In 2005, Docomomo International welcomed two interns. The first, Elena Tinacci—an Italian architect from the university of Rome whose architectural degree concerned Le Corbusier's Unité d'Habitation in Marseilles—worked full-time at Docomomo International headquarters from July to September. She was in charge of the publication of the special issue of African modernism which was given to all participants during the ArchiAfrika seminar held in Dar-es-Salaam, Tanzania, in August 2005. The second, Sophie Limoges, a former student of Gérard Monnier (Docomomo France) whose master degree was on twentieth century architectural magazines, worked for us full-time from September to December. She was in charge of the organization of the seminar on workers' clubs organized by Docomomo International in collaboration with the Cité de l'architecture et du patrimoine and the Ministry held in Paris in December 2005. (see point 3. National partnerships)

2. Publication of the Journal of Docomomo International

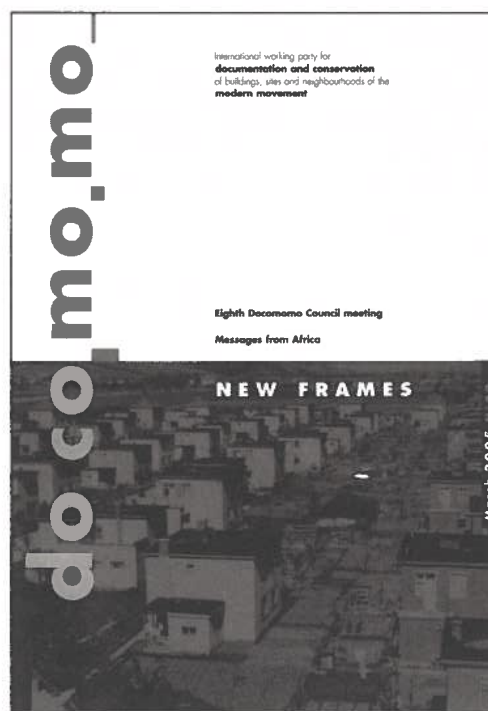
In accordance with its obligations, the Secretariat of Docomomo International published two issues of its biannual periodical (March and September) in 2005 that were

mailed worldwide to 47 countries/regions and working parties. In addition, a copy of each issue was mailed to all working parties for their archives. The *Docomomo Journal*, comprising approximately 100 pages, currently represents the only international periodical which regularly summarizes recent research concerning the sites and the buildings of the modern movement. Each issue offers articles, short contributions and research papers, sounds the alarm for endangered buildings and informs readers about conferences, exhibitions and research programs on the rehabilitation and conservation of twentieth-century heritage. A complete and up-dated directory of all our collaborators who work worldwide in universities, architecture schools, museums and public offices for more awareness and preservation of the heritage of the modern movement is also published in the last section of each journal.

The two 2005 issues of the *Docomomo Journal* were respectively dedicated to the activities led by the working parties worldwide and to modern architecture in the Caribbean islands. Issue 32 (March 2005) was entirely devoted to Docomomo's working parties and actions led during 2004. This issue was particularly important to demonstrate the urgency for our organization of settling new action and support policies. Issue 33 (September 2005) was a unique initiative of the Docomomo secretariat. Published simultaneously in French, English and Spanish, it was widely distributed among the workings parties, French-speaking countries and Latin America. Guest editors were Eduardo Luis Rodríguez (Docomomo Cuba) and Gustavo Luis Moré (Docomomo Dominican Republic). The issue explored the complexity of the Caribbean sphere and presented research done in Cuba, Puerto Rico, Dominican Republic, Trinidad and Tobago, Jamaica, Guadeloupe and Martinica.

3. National partnerships

Docomomo International works in close collaboration with the Cité de l'architecture et du patrimoine, which houses the secretariat within the Institut français d'architecture (one of the Cité's three departments). Docomomo's international network offers a unique opportunity to develop the international visibility of the programs and exhibitions of the Cité and a privileged platform for exchanges and contacts between national and international architects, researchers and individuals interested in the modern movement. This year provided several opportunities to develop joint national actions between Docomomo International and French cultural institutions.



3.1. Distribution of Docomomo's publications at the Cité

Currently, all the publications produced by Docomomo International in 2005 are distributed to the entire staff of the Cité de l'architecture et du patrimoine. Distributing these publications helped to develop the links with the Cité's other departments in particular with the Archives du XX^e siècle (Twentieth Century

Archives) and the Musée des Monuments Français (Museum of French Monuments).

3.2. Annual Conference of the Society of Architectural Historians in Paris

In September, Docomomo organized a session during the annual meeting of the Society of Architectural Historians on "Rethinking temporal boundaries: history of architecture and the challenge of modern heritage," chaired by Maristella Casciato and France Vanlaethem (Docomomo Quebec). The invited speakers were Gérard Monnier (Docomomo France), Réjean Legault (Docomomo Quebec), Hilde Heynen (Docomomo Belgium), Lazare Eloundou (Unesco) and Bernard Toulier (French Ministry of Culture). Docomomo also organized a party during the SAH meeting which was attended by Docomomo members from 22 countries.

3.3. Multi-annual cycle of seminars with the Dapa and Cedhec

2005 once again provided the opportunity of working in collaboration with the Department of Architecture and Heritage of

the Ministry of Culture and Communication (Dapa) and one of the Cité's three departments, the Chaillot center of advanced studies (Cedhec) to organize for the second year one of the seminars of the multi-annual cycle initiated in 2004. This cycle aims at introducing French architects, university professors and researchers, and students to the diversity and significance of Docomomo's international network.

A second seminar organized on December 16, 2005, was dedicated to the history and rehabilitation of workers' clubs in Europe. Several Docomomo members—among which Richard Klein, Tapani Mustonen, Jean-Pierre Crousse, Antoine Stinco, Alexander Bouryak, Carmen Popescu—were invited to share their expertise. This joint initiative once again provided the opportunity of strengthening the links between Docomomo, the Ministry of Culture and the Cité de l'architecture. The proceedings will be published in Fall 2006.

3.4. The Salon du patrimoine culturel 2005 (Paris)

Docomomo International was also present at the Salon du patrimoine culturel (Cultural heritage forum) organized in Paris on November 8 and 9, 2005, which every year gathers around 300 organizations working in the cultural field (governments, departments, NGOs, foundations, craftsmen). Our leaflets and publications were distributed at the Cité de l'architecture et du patrimoine's stand where the Docomomo secretariat was constantly present in order to answer visitors' queries.

4. International Development

4.1. Docomomo's Worldwide Representation and Recognition

In January, Docomomo International's Secretariat went to Slovenia to attend the first Docomomo seminar organized by Natasa Koselj, new elected chair of Docomomo Slovenja. In March, Docomomo International,

represented by its chair, Maristella Casciato, took part in the opening of the 100 Register Exhibition organized by Docomomo Japan at the Shiodome Museum in Tokyo. Maristella Casciato also went to Korea to present the activities of Docomomo in Seoul, where she attended the first Docomomo Korea conference. (see http://www.Docomomojapan.com/Docomomoexhibition_en.html)

In October, Docomomo International, represented by its secretary general, Émilie d'Orgeix, and Wessel de Jonge, Docomomo founder, took part in the first Docomomo Chile seminar where she presented the missions and goals of the organization. Émilie d'Orgeix's attendance was made possible thanks to the support of the French Embassy in Chile and of the Universidad Católica de Santiago. (see <http://www.Docomomo.cl/paginas/indice1.html>)

In November, Émilie d'Orgeix attended the European Forum for Heritage organized by Europa Nostra in Brussels.

In December, Maristella Casciato attended the first seminar on the modern movement organized by Docomomo Italia and Docomomo Slovenia in Trieste, Italy. (see <http://www.osaweb.net/pagine/risorse/DOCOMOMOITALIA.htm>)

4.2. Docomomo's international development aid

In 2005, Docomomo International received financial support from the Drac Guadeloupe, the Drac Martinique and the Foundation Bernard Hayot in Martinique. These funds were used to print the French issue of the *Docomomo Journal* 33 on the modern movement in the Caribbean islands.

4.3. Docomomo's Electronic Letter

Docomomo International, in collaboration with Scott Robertson (Docomomo Australia) and Hugo Segawa (Docomomo Brazil), launched in April 2005 the first Docomomo Electronic Newsletter that was sent by e-mail to the entire Docomomo network. Due to our

Invitation for the seminar on Workers' clubs organized on December 15, 2005



DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

recent move to the Palais de Chaillot, the launching of the second one was postponed to April 2006.

4.4. Official recognition of Docomomo by the Unesco

In collaboration with Lluís Hortet i Previ (Docomomo Ibérico), Docomomo International submitted in January 2005 an official application to Unesco in order to obtain an official recognition of Docomomo as a non-governmental organization with a formal relation with Unesco. This will help Docomomo to send observers to some meetings, to have access to some of the financial procedure for cooperation, to assist plenary meetings and to be a counselor in official campaigns of safeguard. This process of official recognition is rather long and might take more than two years, but Docomomo International hopes to obtain this statute for the 2008 Conference.

Research Activities

5.1. Organization of a seminar on Brazilian architecture

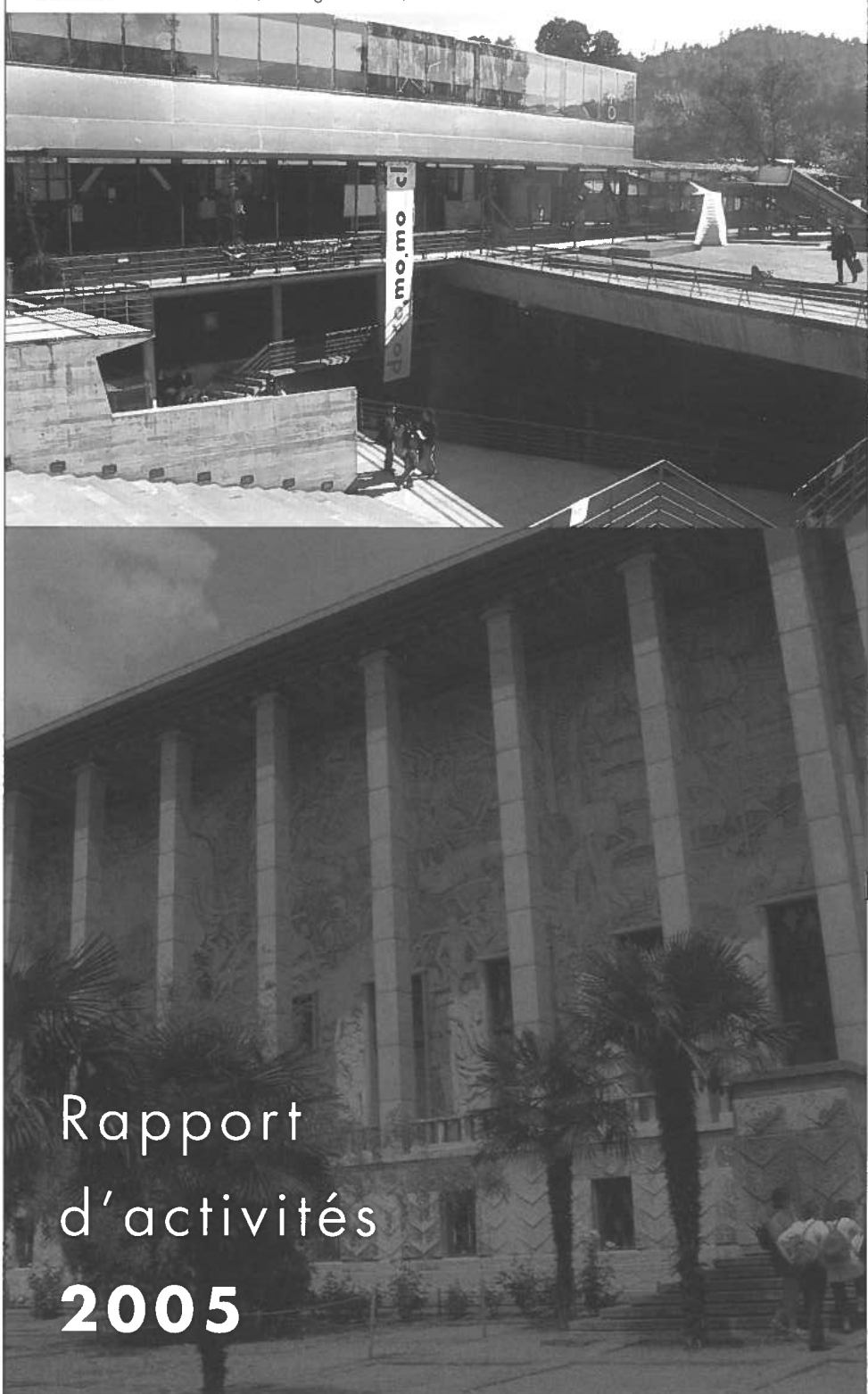
In June 2005, within the framework of the French national "Brazil, Brazils" season, in collaboration with Anat Falbel and Hugo Segawa of Docomomo Brazil, Docomomo International organized a seminar called "Influences transatlantiques" during which Docomomo members from Brazil and France (Anat Falbel, Maria Stella Martins Bresciani, Mônica Junqueira, Roberto Segre, Gérard Monnier, Yannis Tsiomis, Maristella Casciato) discussed Brazilian modernity (articles published in the central dossier of this issue).

5.2. Publication of the international research led by Docomomo

In May 2005, the proceedings of the Seventh Docomomo International Conference held in 2002 in Paris on "The reception of the modern movement" were published by Docomomo France.

Report by **ÉMILIE D'ORGEIX**, secretary general of Docomomo International

Docomomo Chile's First Seminar, Santiago de Chile, October 2005



Rapport d'activités 2005

1. Fonctionnement du secrétariat international

1.1. Coordination et diffusion du réseau

En 2005, le secrétariat de Docomomo International a traité plus de 2000 courriers (e-mails, fax et lettres). Environ un tiers de ces courriers

concernait des demandes de renseignements généraux sur les missions et les activités de Docomomo. Un tiers émanait de membres de Docomomo qui désiraient avoir des coordonnées de correspondants ou des renseignements sur les activités des comités internationaux de spécialistes. Le tiers restant était lié à la production des différentes publications (envoi de textes, épreuves

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal N°34. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

successives et photographies). Le secrétariat s'est efforcé de répondre de manière individualisée à tous les courriers et de faire fonctionner le réseau le plus efficacement possible. L'ensemble de cette correspondance, a été datée et classée avec les réponses correspondantes dans les classeurs du bureau afin qu'une trace écrite soit conservée.

1.2. Contact avec les nouveaux pays désirant intégrer Docomomo lors de la conférence internationale 2006 à Ankara, et conférence 2008

En 2005, 17 pays/régions ont contacté Docomomo afin de connaître les modalités

1.3. Participation du secrétariat à des campagnes de sauvegarde de bâtiments modernes

En 2005, le secrétariat de Docomomo a été contacté à huit reprises pour participer à des campagnes de sensibilisation ou de sauvegarde de bâtiments modernes importants. Selon les cas, Docomomo International a noué des contacts avec les organisations locales, publié des articles dans le Docomomo Journal, écrits des lettres de soutien aux organisations et des lettres officielles aux responsables de ces bâtiments (ministères, municipalités, collectivités). Les actions menées concernent les bâtiments suivants (par ordre alphabétique de pays) :

- Canada (Place Ville-Marie par Pei, Cobb et associés, en collaboration avec l'agence montréalaise Affleck, Desbarats, Dimakoupolos, Lebensold, Size et Michaud, Montréal),
- Cuba (Écoles d'art de Cubacan, La Havane),
- France (la Halle Freyssinet, Paris),
- Japon (Maison japonaise, Tokyo),
- Japon (Concert Hall, Kyoto),
- Liban (Foire Internationale de Niemeyer, Tripoli),
- Portugal (Teatro Capitolio, Lisbonne),
- Russie (architecture constructiviste, Moscou).

1.4. Gestion des abonnements et comptabilité

Le secrétariat a assuré la gestion de l'ensemble des abonnements individuels, institutionnels, corporatifs et groupé par pays/région. Chaque demande a fait l'objet d'un reçu comptable, a été actualisée dans la base de données Docomomo, et a donné lieu à un envoi de la/ou des revues correspondant/es à l'abonnement. Toutes les recettes et les dépenses de Docomomo ont été comptabilisées avec leur numéro de compte, leur justificatif et leur libellé exact dans un tableau Excel.

1.5. Stages au Secrétariat de Docomomo International

Docomomo International a accueilli deux stagiaires en 2005. La première, Elena Tinacci – architecte romaine, qui a réalisé son diplôme

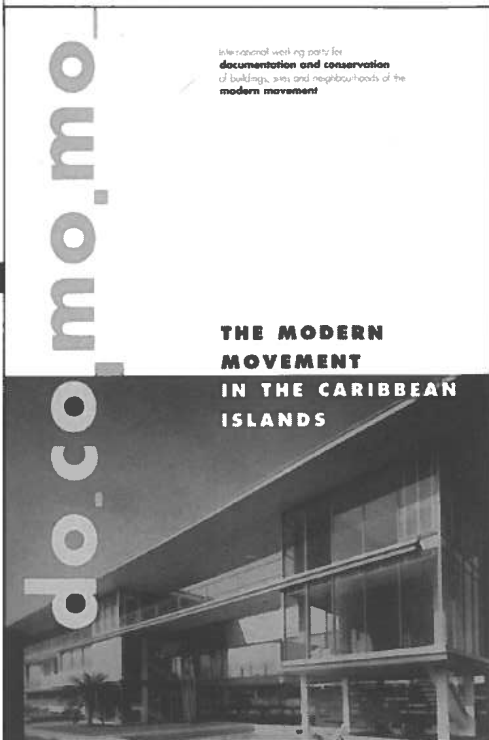
de fin d'étude sur l'Unité d'habitation de Le Corbusier à Marseille – a effectué un stage de trois mois durant l'été 2005 à Docomomo de juillet à septembre.

Elle s'est occupé de rééditer le Docomomo Journal 29 sur le patrimoine moderne en Afrique qui a été diffusé lors de la conférence ArchiAfrika à Dar-Es-Salaam, en Tanzanie, en août 2005. La seconde, Sophie Limoges, diplômée de l'université de Paris I – Sorbonne sur le thème des revues d'architecture du XX^e siècle, a effectué un stage de trois mois de septembre à décembre 2005. Elle s'est chargée de l'organisation de la journée d'étude sur les maisons de la culture et de la visite de la maison de la culture de Clichy organisée par Docomomo International en décembre 2005.

2. Publication de la revue internationale de Docomomo

Conformément à ces engagements, le secrétariat de Docomomo International a publié en 2005 les deux numéros de la revue bi-annuelle de Docomomo (mars et septembre) qui ont été diffusés dans nos 47 pays membres. Une copie de chaque numéro a été également envoyée à tous les secrétariats de Docomomo pour être archivée.

Cette revue, comprenant une centaine de pages, constitue aujourd'hui le seul périodique international qui fait régulièrement le point sur l'état des lieux de la recherche sur les sites et les bâtiments du mouvement moderne. Elle propose des articles de fond, alerte les professionnels sur les bâtiments en danger et informe sur les conférences, les expositions et les principaux programmes universitaires de restauration et de conservation du patrimoine bâti du XX^e siècle. Chaque numéro propose également un carnet d'adresses réactualisé de nos correspondants, qui œuvrent au sein d'universités, d'écoles d'architecture, de musées et d'institutions nationales pour la connaissance et la sauvegarde de l'architecture du mouvement moderne.



de création de nouveaux groupes de travail : Albanie, Bolivie, Canada (province Atlantique), Chypre, Colombie, Érythrée, Guatemala, Liban, Inde, Malte, Maroc, Mongolie, Ouzbékistan, Pérou, Philippines, Serbie, Venezuela. En janvier 2006, sept d'entre eux ont avancé leur demande de candidature pour septembre 2006.

Docomomo a également assisté deux sections nationales à présenter leur candidature pour l'organisation de la conférence de 2008.

Les numéros publiés en 2005 ont été consacrés aux activités de Docomomo dans le monde et à l'architecture du mouvement moderne dans les Caraïbes. Le numéro 32 (mars 2005), consacré aux activités des pays membres du réseau, a permis de mettre en valeur le travail accompli par les sections nationales de Docomomo à travers le monde. Il a également permis de faire de révéler le nombre grandissant de bâtiments moderne en danger et l'urgence de nouvelles politiques de soutien de la part de notre organisation.

Le numéro 33 (septembre 2005) représente une initiative unique du secrétariat de Docomomo.

Le numéro a été publié en trois langues (français, espagnol et anglais) et largement diffusé à l'ensemble de nos pays membres dans les pays francophones et en Amérique latine.

Les rédacteurs invités étaient Eduardo Luis Rodríguez de Docomomo Cuba et Gustavo Luis Moré de Docomomo République dominicaine. Le numéro a exploré la complexité du champ caribéen par le biais d'articles consacrés à Cuba, Porto Rico, la République dominicaine, Trinité et Tobago, la Jamaïque, la Guadeloupe et la Martinique.

3. Actions partenariales nationales

Docomomo International et la Cité de l'architecture et du patrimoine, qui héberge son secrétariat au sein de l'Institut français d'architecture, travaillent en étroite collaboration. Le réseau international de Docomomo constitue une interface unique pour ses actions de visibilité internationale menées par la Cité et un lieu privilégié d'échanges et de discussions entre architectes, chercheurs et grand public au sein de l'Institut français d'architecture. L'année 2005 a été l'occasion de développer de nouvelles actions partenariales nationales entre Docomomo International et les institutions françaises, en particulier la continuation du cycle d'étude pluriannuel entre Docomomo,

le ministère de la Culture et de la Communication et le Centre des hautes études de Chaillot initié en 2004 (voir point 3).

3.1. Diffusion des publications Docomomo au sein de la Cité

Conjointement, toutes les publications produites par Docomomo International en 2005 (brochures et revues) ont été distribuées à l'ensemble du personnel de la Cité de l'architecture et du patrimoine. La diffusion de ces publications a permis de développer des liens avec les autres départements de la Cité, notamment les Archives du XX^e siècle et le Musée des monuments français.

3.2. Participation au colloque de la Society of Architectural Historians à Paris

En septembre, Docomomo a organisé une session sur le thème de « Repenser les limites temporelles : l'histoire de l'architecture et le défi du patrimoine moderne », présidée par Maristella Casciato et France Vanlaethem lors du congrès annuel de la SAH à Paris.

Les intervenants étaient Gérard Monnier (Docomomo France), Réjean Legault (Docomomo Québec), Hilde Heynen (Docomomo Belgique), Lazare Eloundou (Unesco) et Bernard Toulhier (ministère de la Culture, Dapa).

3.3. Cycle pluriannuel de journées d'étude avec la Dapa et le Cedhec

Cette année encore, Docomomo International, la Direction de l'architecture et du patrimoine du ministère de la Culture (Dapa) et le Centre des hautes études de Chaillot (Cedhec) ont poursuivi leur collaboration dans le cadre du cycle pluriannuel de journées d'études professionnelles (2004-2008) créé en 2004 dont la vocation est de faire connaître la diversité et l'importance du réseau international de Docomomo auprès des architectes, des universitaires et des étudiants français. La seconde journée d'étude, organisée le 15 décembre 2005, a été consacrée à l'histoire et à la réhabilitation des maisons de la culture en Europe. Elle a fourni l'occasion d'inviter plusieurs membres

de Docomomo (dont Richard Klein, Tapani Mustonen, Jean-Pierre Crousse, Alexander Bouryak, Carmen Popescu, Antoine Stinco) à parler de leurs recherches et réhabilitation de maisons de la culture devant un large public. Cette initiative conjointe permet également de renforcer les liens entre Docomomo, le ministère de la Culture et la Cité de l'architecture et du patrimoine dont le Cedhec représente l'un des trois départements. Les actes du colloque seront publiés à l'automne 2006.

3.4. Participation au Salon du patrimoine 2005 (Paris)

Docomomo International était aussi présent au salon du Patrimoine organisé les 8 et 9 novembre 2005 qui réunit chaque année environ 300 organisations œuvrant dans le domaine culturel (ministères, associations, fondations, artisans). Nos dépliants et publications ont été diffusés sur le stand de la Cité de l'architecture et du patrimoine où le secrétariat de Docomomo a assuré une permanence afin de répondre aux questions des visiteurs.



Actions de sauvegarde 2005 du patrimoine moderne : le Théâtre Capitolio de Lisbonne

4. Développement international

4.1. Représentation et visibilité de Docomomo à l'international

En janvier, le secrétariat de Docomomo International s'est rendu à Ljubljana en Slovénie pour assister au premier séminaire organisé par Docomomo Slovénie.

En mars, Maristella Casciato, présidente de Docomomo, s'est rendue au Japon et en Corée pour présenter les activités de Docomomo

et inaugurer à Tokyo l'exposition organisée par Docomomo Japon sur l'inventaire Docomomo de 100 édifices japonais modernes (voir http://www.Docomomojapan.com/Docomomoexhibition_en.html).

En octobre, Émilie d'Orgeix, secrétaire générale de Docomomo, a été invitée par Docomomo Chili et l'ambassade de France au Chili pour présenter les actions de Docomomo à l'université catholique de Santiago de Chili lors du premier séminaire de Docomomo Chile (voir <http://www.Docomomo.cl/paginas/indice1.html>).

En novembre, Émilie d'Orgeix a assisté au Forum international du patrimoine organisé à Bruxelles par Europa Nostra.

En décembre, Maristella Casciato a assisté au premier séminaire sur le mouvement moderne organisé par Docomomo Italie en collaboration avec Docomomo Slovénie à Trieste en Italie. (voir <http://www.osaweb.net/pagine/risorse/DOCOMOMOITALIA.htm>)

4.2. Aide au développement de Docomomo à l'international

En 2005, Docomomo International a reçu le soutien de la Drac Guadeloupe, de la Drac Martinique et de la Fondation Bernard-Hayot Habitation Clément (Martinique) pour la publication de la version française du Docomomo Journal 33, version largement diffusée dans les Dom-Tom et dans tous les pays de la francophonie.

4.3. Création d'une lettre électronique Docomomo

Docomomo International, en collaboration avec Scott Roberston, Docomomo Australie, et Hugo Segawa, Docomomo Brésil, a lancé en 2005 une lettre électronique diffusée auprès de l'ensemble des membres du réseau. Une première lettre a été diffusée en avril 2005. La publication de la seconde a été retardée en raison du déménagement de nos bureaux mais sera diffusée en avril 2006.



Carton d'invitation de la conférence Brésil-Brésils organisée en juin 2006 à la Maison du Brésil de la Cité internationale universitaire de Paris

4.4. Reconnaissance officielle de Docomomo en tant que partenaire de l'Unesco

En collaboration avec Lluis Hortet i Previ – Docomomo Ibérico –, Docomomo International a soumis en 2005 un dossier complet à l'Unesco afin d'obtenir un statut officiel en tant qu'organisation non-gouvernementale ayant une relation formelle consultative avec l'Unesco. L'obtention de ce statut permettra à Docomomo d'être invité à envoyer des observateurs à certaines réunions, à participer comme consultant à des programmes mis en place concernant la sauvegarde du patrimoine, à avoir accès à certaines des modalités financières de coopération et à assister aux réunions du comité de liaison ONG-Unesco. En dépit de la longueur de la procédure (parfois plus de deux ans), Docomomo International espère l'obtention de ce statut pour la conférence de 2008.

5. Activités de recherche

5.1. Organisation d'une journée d'étude Brésil

Dans le cadre de la saison nationale « Brésil-Brésils », Docomomo International – en collaboration avec Anat Falbel et Hugo Segawa de Docomomo Brésil – a organisé

en juin 2005 une conférence sur l'influence de l'architecture moderne française au Brésil. Les intervenants invités ont été Anat Falbel (directrice scientifique), Maria Stella Bresciani, Mônica Junqueira, Roberto Segre, Gérard Monnier, Yannis Tsiomis et Maristella Casciato. Cet événement avait été labellé par l'Association française d'action artistique et ont fait partie de la sélection officielle d'événements nationaux organisés en France sur le Brésil en 2005. Les interventions sont publiées dans le dossier central de ce numéro du Docomomo Journal. Cet événement a reçu le label officiel de l'Association française d'action artistique.

5.2. Publication des activités de recherche internationales de Docomomo

En janvier 2004, les actes de la septième conférence internationale de Docomomo à Paris sur « La réception de l'architecture du mouvement moderne » ont été publiés par Docomomo France.

Rapport par **ÉMILIE D'ORGEIX**, secrétaire générale de Docomomo International

Docomomo
Ninth International
CONFERENCE

SEPTEMBER 25—OCTOBER 1, 2006
ISTANBUL AND ANKARA, **TURKEY**

"OTHER" MODERNISMS

ANKARA
ISTANBUL

First International
Docomomo
WORKSHOP

SEPTEMBER 18—26, 2006
ISTANBUL, **TURKEY**

HOW TO PRESERVE
A HOUSING UTOPIA:
THE DOCUMENTATION
AND SUSTAINABILITY
OF MODERN HERITAGE

CASE STUDY:
ATAKÖY, ISTANBUL

CONFERENCE

Docomomo Turkey will host the IXth International Docomomo Conference on "Other" Modernisms, which will take place in Istanbul and Ankara between September 25–October 1, 2006. Instead of a modernist mainstream, we now talk about a plurality of modernisms both within the global context and within individual societies. The Conference will focus on these "other" modernisms in their full geographical, chronological, formal, ideological, and political diversity, and the following sub-themes are selected to survey the issues stated above: "definitions, boundaries, paradigms," "mobilization and exchange," "identities and subjectivities," "technologies, processes, practices," "urbanism, development, landscape," and "everyday modernism(s) and popular culture."

process at different scales. Such concerns are an integral part of the discourse on "other" modernisms.

These problems and concerns will form the heart of the discussion on "Other" Modernisms at the IXth International Docomomo Conference. In addition to the presentation of papers, the program includes special discussion sessions, related exhibitions, cultural events and press conferences as well as an international workshop before the conference, that will provide different perspectives for to the documentation and conservation of modern heritage, which has become of special concern due to the destruction and/or rehabilitation of various buildings in the recent years. During the IXth International Docomomo Conference we will be hosting 300–450 guests from all over the world, and this event will provide an excellent opportunity to enrich and evaluate the national and international architectural agenda.

International Organizing Committee (IOC)

- Maristella Casciato (chair, Docomomo International)
 - Ugur Tanyeli (Conference chair, Docomomo Turkey)
 - Émilie d'Orgeix (secretary general, Docomomo International)
 - Ola Wedebrunn (EC member, Docomomo International)
 - Yıldız Salman (EC member, Docomomo International, and co-chair, Docomomo Turkey)
 - Elvan Altan Ergut (Ankara representative and conference coordinator, Docomomo Turkey)
 - Anne-Laure Guillet (project manager, Docomomo International)
- ## **National Organizing Committee (NOC) Coordinators**
- Nilüfer Baturayoglu Yöney (secretary, Docomomo Turkey)
 - Ebru Omay Polat (co-chair, Docomomo Turkey)
 - Belgin Turan Özkaya (member, Docomomo Turkey)

Today the exclusive, totalizing and teleological histories of modern architecture are highly suspect and the alleged internal coherence and morphological integrity of modernism are no longer taken for granted by recent critical approaches in line with contemporary scholarship in the humanities and social sciences. These definitions and different perspectives bring forward another important issue in current discourse: the documentation and conservation of the "other" moderns.

Related discussions of preservation versus transience—the conceptual conflict between conservation of selected modern buildings as "cultural heritage" versus the idea of modernity as a transient, fleeting moment is already a challenge for individuals and institutions involved in conservation practice.

The reception and recognition of "other" modernisms make for a more complex situation, beginning with a theoretical discussion on selection criteria for documentation to conservation practice as a physical

CONFERENCE THEME: "OTHER" MODERNISMS

The theme of the IXth International Docomomo Conference, "Other" Modernisms, proceeds from the consensus that the mainstream historiographic construction of twentieth-century modernism through its canonic texts and buildings has marginalized or suppressed some modern trajectories, which are now gaining an unprecedented legitimacy as the subject matter of revisionist histories.

Recent literature has shed light on the differences within orthodox modernism itself, and has questioned its canonical definitions. In addition, 'non-Western' contexts from Asia, Africa to South America or to the east of Europe, have been increasingly studied and broaden the limits of modernist production beyond Western Europe and North America, which were hitherto seen as centers of modernism. Instead of a modernist mainstream, we now talk about a plurality of modernisms both within the global context and within individual societies.

The IXth International Docomomo Conference, to be hosted by Turkey in 2006, will focus on these "other" modernisms in their full geographical, chronological, formal, ideological, and political diversity. We see the

Conference as an opportunity for a timely, critical and rigorous discussion of these revisionist trends, not only to highlight the actual plurality, complexity and heterogeneity of modernisms across the globe from the early twentieth century to the 1970s, but also to ask the question in reverse: i.e., how far can these 'other' modernisms challenge mainstream or canonic modernism and yet still remain 'modern'? If the modern is no longer a 'movement,' nor a program or a style, how can we meaningfully delineate its theoretical, temporal and aesthetic boundaries? Or to put it differently, in the context of the new emphasis on pluralism, heterogeneity and difference, is there room for everything or are there limits beyond which "other" modernisms are no longer

'modern'? Is modernism a historical phenomenon that has lived itself out after its two defining moments (interwar and postwar) or does the word 'modern' designate certain trans-historical tenets that are as valid today as they were in the early twentieth century? Does the geographical and cultural diversification implicit in 'other' modernisms also correspond to a chronological diffusion—i.e. different modernisms at different times?

These definitions and different perspectives bring forward another

important issue in current discourses: the documentation and conservation of the "other" moderns. Related discussions of preservation versus transience—the conceptual conflict between conservation of selected modern buildings as 'cultural heritage' versus the idea of modernity as a transient, fleeting moment—is already a challenge for individuals and institutions involved in conservation practice.

The reception and recognition of 'other' modernisms make for a more complex situation, beginning with a theoretical discussion on selection criteria for documentation to conservation practice as a physical process at different scales. Such concerns form an integral part of the discourse on 'other' modernisms.

That an international conference on "Other" Modernisms is to be held in Turkey marks a highly symbolic overlap between the conference theme and the host country's culture. The Ottoman Empire, Turkey's predecessor, and Europe, up until the "westernization" attempts of the former, portrayed each other as the quintessential 'other.' As a result of the continuing process of recasting itself as 'modern,' Turkey's identity remains profoundly ambiguous, making the country an ideal venue for an intense discussion on 'other' modernisms, without reducing it to the threadbare East-West polarities. It is not too far fetched to say that in very few other countries, the complex cross-cultural exchanges between a dominant Western center and its peripheral 'others' is as poignant and provocative as in Turkey.

The choice of Ankara as the venue for the Docomomo 2006 Conference will provide the opportunity to discuss different and distant modernisms in a setting that is one of the rare and earliest attempts to plan and construct a 'modern' city at the edge of Europe; and together with Istanbul, they are expected to provoke critical and comparative

IXTH INTERNATIONAL
DOCOMOMO
CONFERENCE

"OTHER"
MODERNISMS

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. **Docomomo** N°34
It has been scanned and made digitally available following our Open Access Policy, **March 2006**
We are not aware of any infringement of copyrights.

discussions of modernism and otherness. Using these venues as meaningful interlocutors, the primary aim of the Docomomo 2006 Conference is to invite contributions that address this questioning of boundaries between mainstream modernism and its non-canonic 'others' and thereby, to open up new insights towards the historiographic re-construction of modern architecture, as well as the constitution of its conservation criteria.

We use "other" modernisms as a broad umbrella term to designate not only the experiences of non-European and non-North American cultures, but a wide range of architectural and urban practices everywhere that fall outside the familiar, official accounts of modern architecture. As such,

the "other" in our title is meant to provoke a wide range of different readings of the conference's theme including, but not limited to:

- the 'non-Western' others of a predominantly Western modernism (colonial encounters, exile, emigration, diasporas, trans-national histories, etc.);
- the national, regional or local others of the international style (various searches for 'national expression' within twentieth century modernism);
- the subaltern others of homogeneous modern identities (race, gender, sexuality and class as they have informed modern spatial practices);
- the anonymous, vernacular or 'ordinary' others of canonic modernism (generic slab-block

apartments or squatter zones);

- the 'hybrid' others of a pure and pristine modernism (eclectic variations, multiple identities, cross-breeds);

- the 'underdeveloped' others of advanced, industrial modernisms (low-tech., appropriate tech., infrastructure projects, materials, building industry, labor, capital, patronage, etc.);

- the preservationist others of a transient, design-oriented and utopian conception of the modern (the idea of modern architecture as repository of collective memory, as 'heritage');

- the temporal others of a linear modernist history that has peaked in two periods: interwar and postwar (time-lags, synchrony, diachrony, pioneers, latecomers, etc.).



All photos from Docomomo Turkey's register

SUB-THEMES

Definitions, Boundaries, Paradigms

This sub-theme invites contributions that focus broadly on the historiographic and methodological issues pertaining to the study of the modernist heritage across the globe. Theoretical discussions of what constitutes the 'other' both within Western modernism and across cultures are particularly welcome; especially those that posit 'otherness' not as a fixed category with respect to a dominant center, but rather as a fluid and relative position both within and across cultures, as well as over time—for example, the processes by which what emerges as an avant-garde is rapidly co-opted into the mainstream or what was once the 'other' of canonic modernism itself becoming some sort of a canon after a certain period of time. Possible themes include: the state of the scholarly field; the impact of postcolonial theory and cultural criticism; definitions and paradigms

of modernism as we understand them today; temporal, geographical and cultural boundaries of the modern; theoretical and historical delineations of the terms 'modernity,' 'modernism' and 'modernization;' new insights, frameworks and/or methodologies to write the history of 'other' modernisms and to question the relationship between avant-garde and mainstream, canonic and ordinary, Western and non-Western. Theoretical discussions on the reception, recognition and reintegration of the 'modern' and its 'others' in current conservation discourse are also welcome.

- Historiography and ideology
- Critique of the modernist canon
- Critique of modernization theories
- Avant-garde versus mainstream
- Conservation versus modernism
- Recognition and conservation of the modern

SCIENTIFIC COMMITTEE

Sibel Bozdogan, Turkey/USA
Réjean Legault, Canada
Nancy Stieber, USA (chair)
Bülent Tanju, Turkey
Panayotis Tournikiotis, Greece

SELECTED PAPERS

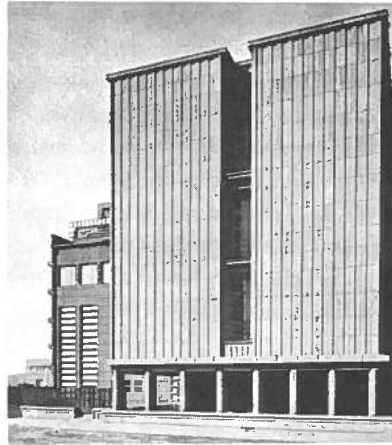
- Dirk van den Heuvel, "Revitalizing the Language of Modern Architecture," the Netherlands
- Dorit Fershtman, "Why Mies? The Role of Historiography in the Making of Modernist Postwar American Canon," Israel
- Petra Ceferin, "On the Edge: The Architecture of Joze Plecnik," Slovenia
- Zeynep Mennan, "Reversing the Mechanic-Organic Debate: The Organic Release in Non-Standard Process of Production," Turkey
- Guilah Naslavsky, "An International Vernacular Style? From Recife to Tel Aviv," Brazil
- Zeuler R. Lima, "The reverse of the reverse," USA
- Iñaki Bergera, "Modern Spanish Architecture from Within," Spain
- Adnan Morshed, "Constructing Modern Man: Hugh Ferriss's Metropolis of Tomorrow," USA
- Vladimir Kulic, "Shifting Otherness(es): Foreign Perceptions of Yugoslav Architecture 1950-1980," USA
- Andrew Leach, "History, Heritage and the Future," Australia

SELECTED POSTERS

- Ljiljana Blagojevic, "Capital Construct: Belgrade 1867-New Belgrade 1947-1948," Serbia & Montenegro
- Tülay Atak, "A Global Vision of Technology and Form: Auguste Choisy's *L'Asie Mineure et les Turcs en 1875*," USA
- Leen Meganck, "The Intertwined Relation between Modernism and Regionalism in the First Half of the Twentieth Century," Belgium
- Pauline K.M. Van Roosmalen, "Integration versus Innovation. The Emergence of Modern Architecture in the Dutch East Indies (1898-1952)," the Netherlands
- Gül Cephaneçigil, "Modernization of the Past in the Early Writings of Celal Esad (Arseven)," Turkey
- Maria Beatriz Camargo Cappello, "Magazines in Review: 'Synthesis of the Arts' and Modern Brazilian Architecture - Pedregulho Housing Development," Brazil
- Ingrid Ostermann, "The Noted and the Ignored—Case Study: H.F. Mertens, One of the Ignored,"

Germany

- Tim Benton, "Eileen Gray house at Roquebrune," UK
- Esther da Costa Meyer, "Modernist Mandarins and the Brazilian Vernaculars," USA

**Mobilization and Exchange**

Under this sub-theme, we invite papers that offer historical accounts of how modernism (as a cultural and aesthetic category) has emerged, migrated and mutated in trans-national and cross-cultural ways. We are particularly interested in highlighting the two-way nature of artistic/architectural influence—that rather than being a one-way flow in which a more creative party gives its 'goods' to a passively imitating other, the process often involves choice, interaction and creative adaptation by the receiving party. Contributions may address the voluntary and involuntary intersections of modernism with conditions of colonization, exile, emigration, alienation and diasporas, focusing on specific works, architects or events (such as the role of German and Central European architects in disseminating interwar modernism in many different and preferably understudied contexts); they may look at issues of reception, assimilation and/or resistance on the part of countries/cultures on the receiving end of modernisms; they may focus on the possible transformation and hybridization

of modernisms in different contexts; they may present case studies that illustrate the limits and/or transformative potential of modern architecture in bringing about social/cultural change also from the point of view of preservationists; or they may regard the issues of reception and recognition in terms of documentation and conservation of our architectural heritage.

- Alienation, exile, emigration, diasporas
- Import, export, trans-national exchange
- Influence, reception, resistance

SCIENTIFIC COMMITTEE

- Bernd Nicolai, Germany
- Ali Cengizkan, Turkey
- Allen Cunningham, France (chair)
- Hiroyuki Suzuki, Japan
- Luc Verpoest, Belgium

SELECTED PAPERS

- Yoshiyuki Yamana, "The Construction Process of Villa Huga as Observed through the Exchange between Architects Bruno Taut and Tetsuro Yoshida," Japan
- Stefania C. Kenley, "Marcel Janco, between the Dada Performances in Zurich and the Modern Housing Projects in Bucharest," France
- Philip Goad, "Modernism, Colonialism and the Lesson of Travel: Australian Architects in Europe and Great Britain, 1925-1940," Australia
- Yasushi Zenno, "Charlotte Perriand and Bruno Taut: Two European Modernists Meeting Modern Japan," Japan
- Nicole Sully, "Diffused Modernisms: Isolating Influence in Western Australia's Modern Architecture," Australia
- Arief B. Setiawan, "A Quest for Expressions of Identity: Some Cases in the Netherlands East Indies in the Early Twentieth Century," USA
- Leyla Alpagut, "The Perception of Turkish Modern Architecture throughout the Education Buildings in Ankara, 1923-1950," Turkey
- Marina Epstein-Pliouchtch, "The Architect, the Writer and the Client—Cultural Roots and Intersections—Samuel Rosoff, Vladimir Nabokov, Pinhas

DOCOMOMO International:

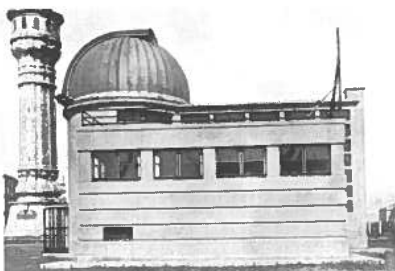
This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. **Docomomo N°34**
March 2006

We are not aware of any infringement of copyrights.

- Rutenberg, "Israel
- Madalena Cunha Matos & Tania Ramos, "A Two-Way Street: Migrations of the Modern across Portuguese-Speaking Countries," Portugal
- Andrew Waldron, "From Igloo to Bungalow: Meanings of Modernism in Canadian Arctic Society," Canada

SELECTED POSTERS

- Louise Noelle Gras, "Max Cetto, a German Influence in Mexico and a Mexican Presence in Germany," Mexico
- Vittoria Capresi, "The 'Libyan Rationalism' in Italian Colonial Architecture and its Coming Back in the Theoretical Debate on 'Mediterranean Modern,'" Austria
- Horacio Torrent, "Travels and Modern Architecture: Latin American Modernisms," Chile
- Juan Ignacio del Cueto Ruiz-Funes, "Architecture and Exile: Felix Candela in Mexico," Mexico
- Lena Villner, "Modernism Transformed—Sweden and the New Empiricism," Sweden
- Fernando Diniz Moreira, "Urbanism and Nation-Building: The Agache's Plan for Rio de Janeiro," Brazil
- Nicole van Ruler, "Nieuw Zeeland Architectuur," New Zealand
- Erkan Kambek, "Mecidiyeköy Liqueur and Cognac Factory," Turkey
- Fabio Grementieri, "Modernism in Argentina," Argentina
- Ian Lochhead, "Encountering in the Antipodes," New Zealand
- Elisabeth Tostrup, "Fruiful 'Sidetrack' in Norwegian Modernism," Norway
- Ivana Lazanja, "Dubrovnik Opus of Architect Nikola Dobrovic," Belgium
- Luca Poncellini, "Forms of Modernism in Shanghai: The Work of Hungarian Architect Laszlo," Italy



Identities and Subjectivities

This sub-topic means to address the relationship between modern architecture and the making of both individual and collective identities. This may include studies of architecture in relation to marginalized subjectivities (of gender, sexuality and race) that are either formed by modernism or in resistance to it, as well as investigations of modernism and nationalism, not only in the interwar experiences of Germany, Italy, Soviet Union and Turkey but in lesser known contexts where modern architecture was mobilized for the making of modern and national identities, from Asia to Latin America. Particularly pertinent are contributions that address the conspicuous contradiction between the 'internationalist' connotations of twentieth century modernism on the one hand and the ascendancy of the nation-state as the primary unit of social organization on the other. Others may choose to focus on the relationship between architecture and economic processes that privilege certain groups/classes as they shape modern spaces and experiences through media, consumerism and mass-culture. Such selective approaches may continue culturally and politically today, and their effect may be reflected in destruction and/or conservation of certain works. Overall, we welcome contributions that investigate the ways in which conceptions of nation, citizenship, class, race and gender challenge the canonic definitions, and standard histories of modernism in favor of more complex, heterogeneous approaches, as well as current preservation policies dealing with various forms of modern heritage.

- Subjectivities, identities, nationality
- Gender, race, class, citizenship
- Modern architecture and politics
- Preservation policies

SCIENTIFIC COMMITTEE

- Eleni Bastea, Greece/USA
Neslihan Dostoglu, Turkey (chair)

- Hilde Heynen, Belgium
Gülsüm Baydar, Turkey
Vikramaditya Prakash, India/USA

SELECTED PAPERS

- Edson Cabalfin, "The Other's Other: Self-Exoticism and National Identity in Postcolonial Philippine Architectures (1946–1998)," USA
- Eduardo Luis Rodríguez, "Modern But Different: The Search of a New Identity for Modern Architecture in Revolutionary Cuba (1959–1969)," Cuba
- Jennie Hirsh, "Self-Absorbed: Identity Formation and Modern Italian Architecture," USA
- Helen Grant Ross, "The Experiment of the Sangkum Reastniyum, Cambodia 1953–1970," Cambodia
- Hannah Le Roux, "The Congress as Architecture: South Africa's Other Modernism," South Africa
- Carmen Popescu, "Criticizing Modernism: The 'Lyrical Position' of Romanian Socialist Architecture in the Late 1960s and the 1970s," France
- Keren Goldshmidt-Filman & Iris Aravot, "Identity Building in the Melting Pot: New Towns in Israel in the 1950s and 1960s," Israel
- Milena Metalkova-Markova, "Ghosts of Modernism in Bulgaria—Unfulfilled Utopian Dreams or Cityscape Scars from a Traumatic Historic Period?" Bulgaria
- Ipek Akpınar, "Secularization of an Islamic Community: The Istanbul Plan of Henri Prost," Turkey
- Nalan Bahçekapılı, "The Modern House in the Early Turkish Republic," Turkey

SELECTED POSTERS

- Ron Fleisher, "Mizrahi-Orthodox Architectural Spatial Design as an Expression of Subordinate Relations and Control in Israeli Society," Israel
- Riccardo Forte, "Modernism versus Romanism in the Architecture of Italy's Colonial Empire: The Project for the Government Palace in Addis Abeba," Italy
- Kenji Watanabe, "The Other Japanese Modernist: Togo Murano: The Transformation from the Concept as Observed in the Design Process of the Japan Lut," Japan
- Ana Claudia Castilho Barone, "Ibirapuera: Metropolitan Public



Space and Modern Architecture in the 1950s," Brazil

- Danilo Udovicki-Selb, "Between Modernism and 'Socialist' Realism: Alternative Modernities in the Northern Caucasus Sanatoria and Rest Homes, 1928-1938", USA
- Raquel Rapaport, "From Plural to Singular: The Other Modernisms in Interwar Palestine and their Ulterior Disappearance from the Canon," Israel
- Timothy Parker, "Modern Religious Architecture: the Case of Post World War II Rome," USA
- Yasemin Sayar, "An Historical Overview of the Architecture of Izmir International Fair and Kültürpark in Terms of Socio-Cultural and Spatial Transformation of Izmir," Turkey
- Concepcion Diez-Pastor, "The Spanish 'Reasonabilism' of the Twentieth Century," Spain
- Artemis Rodrigues Fontana Ferraz, "Brazilian Modern Architecture in Schools for Industrial Workers," Brazil
- Luciana Saboia, "[Re]Constructing Identities in Planned Cities: The Central Bus Station in Brasilia," Brazil
- Anita Anteniske, "Marta Stana and Modern Movement Continuity Challenge in the Post-WWII Latvia," Latvia
- Anne Marie Hallal, "El Valle de los Caidos: Exhuming Spain's Forgotten History," USA
- Don-Son Woo, "Mixture of Modernism and Tradition in Korean Architecture," Korea
- Serhat Petrossian & Sevada Petrossian, "Modern but Isolated and Contained," Armenia
- Caterina Borelli, "Preserving Asmara: Architecture, Memory, and the Making of a Nation," Italy

Technologies, Processes, Practices

This sub-theme invites critical investigations of the relationship between the formal discourse of modernism and the technological/industrial developments that were/are supposed to inform it. We are particularly interested in contributions that call into question this relationship everywhere, rather than locating it as a problem specific to non-Western contexts where the adaptation of modernism has typically preceded industrialization. In the latter case, the ways in which delayed industrialization and technological challenges have shaped hybrid, low-tech or 'other' modernisms constitute a very pertinent discussion topic for this sub-theme.

We welcome studies that focus on the histories of building industry, materials, know-how, labor and craftsmanship as these have informed/transformed the theory, practice and conservation of modern architectures both over time and across different geographical and cultural contexts. In terms of preservation, such issues related to technology, practice and materials continue to form the basis of the problem physically; authors are invited to present and discuss the technological challenges and their solutions in conservation projects as case studies. Other contributions may focus on process, organization, funding and patronage (individuals, institutions, nation-states) to challenge the biases of traditional historiography that tends to focus on the architectural object and the creative designer at the expense of processes and other actors.

- Modernism / industrialization relationship
- Building industry, materials, know-how, craftsmanship, labor, etc.
- Low versus high-tech, (in)appropriate technologies
- Patronage: individuals, institutions, nation-state(s)

SCIENTIFIC COMMITTEE

- Ihsan Bilgin, Turkey
- Wessel de Jonge, the Netherlands (chair)
- Arie Sivan, Israel
- Emmanuelle Gallo, France
- Ola Wedebrunn, Denmark

SELECTED PAPERS

- Pedro Belo Ravara, "Early Factory Design as 'Other Modernism,'" Portugal
- Hilal Örmecioglu, "Industrialization, Technology and Reinforced Concrete in the Early Republic: the Silo of Ankara Case," Turkey
- Maria Bostenaru Dan, "Reception of Central European Modernism in the East and the South of the Continent Regarding Reinforced Concrete Technologies," Italy
- Ürün Biçer Özkun, "Building Materials and Building Materials' Commercials Which Form 'New Architecture,'" Turkey
- Cristiana Chiorino, "Other Actors, Other Histories: The Role of Building Contractors in Historiography," Italy
- Yvan Delemontey, "An Alternative to Heavy Prefabrication: Industrialization of the Stone-building Sector in France (1945-1962)," France
- Kyle Normandin & Nathan Walker, "Stone Cladding and Panel Technology: Strategies for Conservation," USA
- Friedrich von Borries, "The Copper Houses, German-Israeli (Architectural) History or the Dark Side of Modernism," Germany
- Franz Graf, "Technology Transfer and 'Climatic' Architecture: Jean Prouvé in Africa (1949-1958)," Switzerland
- Caroline Maniaque, "Living off the Grid: A Legacy of the 1960s Counter-Culture," France

SELECTED POSTERS

- Stella Maris Casal, "Modern Movement in Argentina: Internationalism, Regionalism and Permanence," Argentina
- Stephanie Van de Voorde, "Innovations and Experiments in Modern Belgian Architecture: Abraham Lipski's Preflex Beam," Belgium
- Marieke Kuipers, "Skyscrapers for the Skymasters, Modern Landmarks

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access policy. **Docomomo** N°34
March 2006

We are not aware of any infringement of copyrights.

in the 'Concrete Atlantis' of Eurovision," the Netherlands
- Filiz Kuvvetli, "Rediscovering Functionalisms Colors," Denmark
- Carlos Brillembourg, "Traveling Paradigms of Light: the Treatment of Light from Islamic Spain to Modern Latin America," USA



Urbanism, Development, Landscape

Under this sub-theme we intend to move from 'technological' to 'territorial' transformations by which modern interventions shape large-scale urban environments, rural hinterlands, entire settlements and habitats. We are particularly interested in critical/revisionist studies of architecture and urbanism in relation to modernization theory and development discourses both of which were used extensively in the Middle East, Asia and Latin America in the post-WWII period. Urbanism and housing are particularly paradigmatic arenas in which modernity manifests itself in spatial terms and hence, we invite contributions that focus on specific case studies of urban plans for different cities, ports and national capitals, as well as housing schemes and Siedlungen by both public and private initiatives. In a more contemporary time frame, such discussions would focus on the documentation and conservation of urban-scaled projects and may present issues of listing/inventories, rehabilitation, re-use and gentrification as well as related concerns in terms of preservation and urban design policies. Similarly, we invite contributions that conceptualize modernism broadly as an

architectural/technological/industrial conquest of nature whereby infrastructure projects (dams, bridges, roads, etc.) and land development projects (irrigation systems, forest management, etc.) are executed:

- Economic, regional and land development
- Design of national capitals
- Housing and urbanism
- Infrastructure: dams, roads, bridges, canals, railroads
- Landscape: nature versus artifact

SCIENTIFIC COMMITTEE

Reyn van der Lugt, the Netherlands
Murat Güvenç, Turkey (chair)
Attilio Petruccioli, Italy
Dennis Sharp, UK



Everyday Modernism(s) and Popular Culture

This sub-theme focuses on the processes by which the official discourses and canonic aesthetics of modernism are filtered into anonymous building practices, popular culture and everyday use. We invite contributions that look at anonymous 'modern vernaculars' that constitute large chunks of urban fabrics across the globe and yet are typically excluded from mainstream historiography. We are particularly interested in the inherent conflict between the place-bound nature of vernacular building practices and the universality and internationalism implied in the ideological premises of modernism. Similarly, the implied 'timelessness' of vernacular practices versus the historical specificity of canonic modern buildings raises interesting questions that we hope to tackle in this sub-theme.

Contributions that address the theoretical opposition between popular culture and avant-garde—between the democratic implications of kitsch on the one hand and the elitism/aesthetic refinement of high-modernism on the other are also highly relevant. The sheer number of the examples at hand makes the definition of a selection criterion for non-iconic and non-canonical modern architecture significant as well as the re-evaluation, identification and recognition of vernacular/local/everyday moderns as a part of our architectural heritage. Documentation forms the basis of the conservation discourse under this heading and may be further developed and elaborated by presentation of case studies and with discussions on architectural interventions at various scales as well as the legal and political aspects of the problem.

- Local, indigenous, vernacular practices
- Everyday, ordinary, anonymous
- Popular, kitsch, camp versus the avant-garde

SCIENTIFIC COMMITTEE

Cengiz Can, Turkey
Epp Lankots, Estonia (chair)
Scott Robertson, Australia
Hugo Segawa, Brazil
Belkis Uluoglu, Turkey

SELECTED PAPERS

- Jagan Shah, "New Delhi: Re-positioning a Modern Capital," India
- Tatiana Budantseva, "Modernism of the Ural's Capital: Tabula Rasa versus Palimpsest," the Netherlands
- Sean Anderson, "In-visible City/ In-visible Modernism: The Modern Colonial Architecture of Asmara," Italy
- Ola Uduku, "Other Modernisms: Recording Diversity and Communicating Histories in Urban West Africa," UK
- Johan Lagae, "'Montcassin or Alcazar?' The Collège du Saint-Esprit in Bujumbura (Burundi) and the Making of a New, 'Interracial' Society," Belgium
- Funda Sönmez Uz & Ahsen

Özsoy, "Ordinary Stories from an Exceptional Building: 'Everyday Life' in the Hukuçular Building," Turkey
 - Zeynep Durmus Arsan, "The President, the Housewife and the Desire for Urban Seyrek: Local Modernisms for Sustainability," Turkey
 - Andrew Saniga, "The Constitution of Woomera's Heritage Landscape: A Mirage of Modernist Past amidst a Vanishing Present," Australia
 - Eunice Seng, "Boomtown Shanghai, c. 1930: Modern Houses and Apartments to Let and for Sale," USA
 - Mary N. Woods, "The Other and the Other Modernism: Art Deco Picture Palaces of Bombay," USA

SELECTED POSTERS

- Jan Haenraets, "Battling for Modernism—Rethinking and Safeguarding a Significant Recent Landscape at the Bannockburn Battlefield Memorial Site," Scotland
 - Tal Alon Mozes, "Other Modernism: Garden Design in Tel-Aviv—Palestine during the 1930s–1940s," Israel
 - Song Inho, "Two Configurations of 'Traditional' Urban Neighborhood on the 'Modern' Grid Pattern in Seoul 1940," Korea
 - Zeynep Eres, "Regional Policies for the Modernization of Rural Areas during the Early Years of the Turkish Republic," Turkey
 - Andreas Sicklinger, "Urban Design Laboratory Matera, 1951–1954," Italy

- Catherine Dumont d'Ayot, "Marc Saugey's Gamble—the Experiment in Multifunctional Architecture," Switzerland
 - Zsuzsanna Böröcz, "'House churches' Endangered! The Heritage Problem of Post-WWII Roman-Catholic Churches Considered from a Belgian Perspective," Belgium
 - Yasar Subası Direk, "Housing in Diyarbakır: A Historical Perspective," Turkey
 - Rafael Garcia, "Architecture of Small and Medium Dutch Industry in the Postwar Reconstruction Years: Image and Modernity," Spain
 - Neeleum Naz, "Contribution of Turkish Architect to the National Architecture of Pakistan: Vedat Dalokay," Pakistan
 - In-Suk Yoon, "The Establishment of Modernism in Korea," Korea
 - Mari Ferring, "Dionysos in Suburbia—Årsta Square in Stockholm (1947–1953)," Sweden
 - Sangeeta Bagga Mehta, "Conserving Our Everyday Modernism—Peoples' Architecture in Chandigarh," India
 - Pinar Uluçay & Bahar Uluçay, "The Changing Landscapes of the City of Nicosia in the Modernization Period: A Visual Account of Multi-Storey Housing (1950–1975)," Turkey
 - Tristan Guilloux, "The Maison Tropique: An Ambiguous Icon of Mainstream Modernism," France
 - Andrey Ivanov, "Modern Russian

City in the Heart of Nomadic Central Asia: Case of Karakol," Russia
 - Uzeyir Yergün, "Republican Period Modernism Reflected in Boyabat's Local Architecture," Turkey



Case-Studies Presentations

- John Allen, "Lawn Road Flats, Goldfinger House," London, United-Kingdom
 - Emre Madran, "İller (Belediyeler) Bankası—The Bank of Municipalities, by Seyfi Arkan," Ankara, Turkey
 - Maximiano Atria, "Oceanographic Institute," Valparaiso, Chile
 - Bernard Bauchet, "Doesburg House, Maison de Verre, Brazilian House," Paris, France

INVITED SPEAKERS

Opening Speeches

- Representative from Ministry of Culture Turkey
 - President METU
 - Éric Lengereau (Representative from the French Ministry of Culture)
 - Haluk Pamir (Dean METU Faculty of Architecture)
 - Cevat Erder (Docomomo Turkey, Icomos Turkey)
 - Elvan Altan Ergut (general chair, IXth International Docomomo Conference)
 - Maristella Casciato (chair, Docomomo International)

Opening Lectures

- Sibel Bozdoğan, USA/Turkey
 - İlhan Tekeli, Turkey

Discussion Sessions

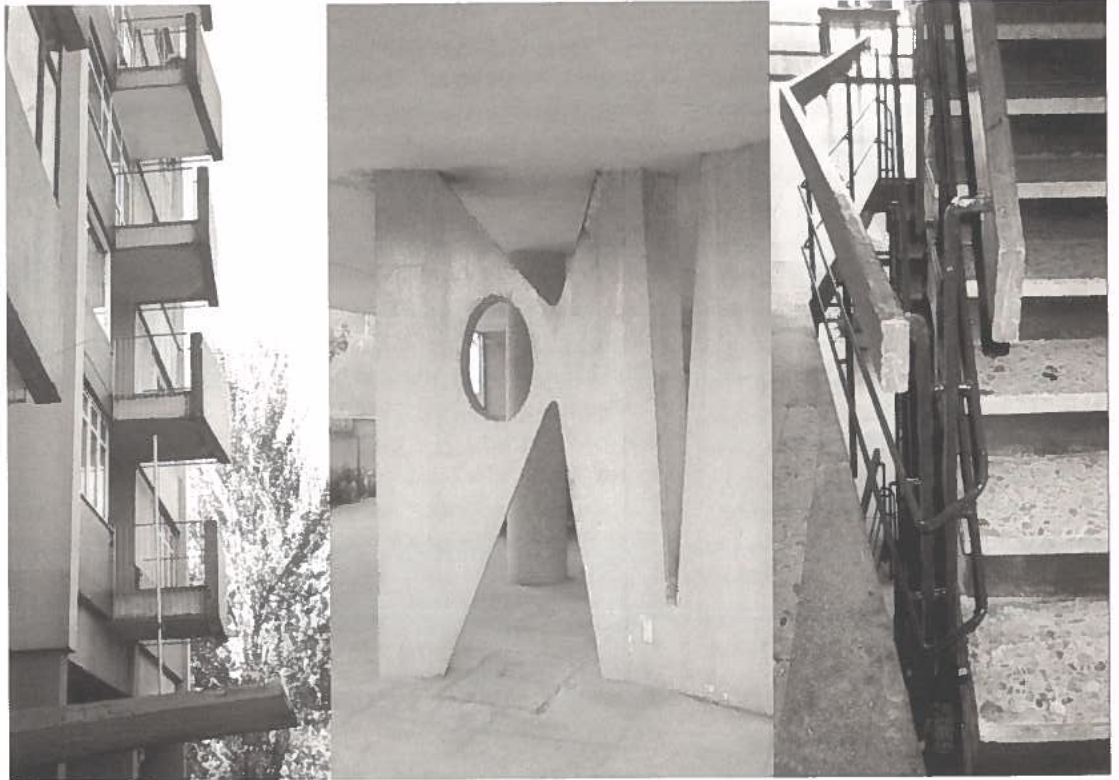
DISCUSSION SESSION 1
 ("Other Modernisms")
 - chair/moderator: Sibel Bozdoğan, USA/Turkey
 - Jean-Louis Cohen, France
 - Mary McLeod, USA
 - Panayotis Tournikiotis, Greece
 - Dilip Gaonkar, USA/India

DISCUSSION SESSION 2

("Sustainability and Conservation of Modern Architectural Heritage")
 - chair/moderator: Louise Cox, Australia
 - Allen Cunningham, France
 - Natalia Dushkina, Russia
 - Hubert-Jan Henket, The Netherlands
 - Aydan Balamir, Turkey



WORKSHOP



20

Docomomo Turkey will be hosting an International Docomomo Workshop in connection with the IXth International Docomomo Conference, to be organized prior to the main event in Ataköy, Istanbul on September 18-25, 2006. Docomomo International feels the need to combine theory and practice on a case study with the participation of different generations of researchers in the field.

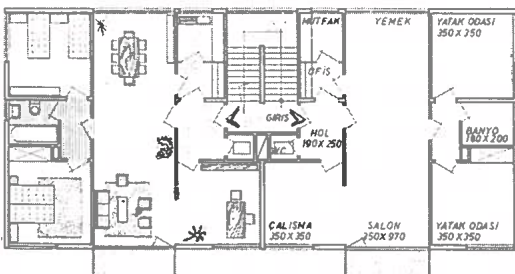
The proposed study area is one of Istanbul's first suburban mass housing zones and the theme has been defined as "How to Preserve a Housing Utopia: The Documentation and Sustainability of Modern Heritage, Case Study: Ataköy, Istanbul." Ataköy has been selected for its urban and architectural features and because

of the need for re-evaluating these features as part of the modern movement heritage. The initial steps of this project, Phases I and II, are today iconic examples of urban planning and architecture of the late 1950s and 1960s. The sustainability of this area is of great importance at the moment and this should be the main



criterion for conservation proposals. Participants including members of the Docomomo International Specialist Committees (ISCs) on Registers, Technology, Urbanism+Landscape and Theory+Education and graduate students and academics of various related fields will study and evaluate this settlement area in relation to documentation and conservation issues.

The organization committee formed of representatives from four institutions in Turkey including YTU, ITU, METU and MSGSU has invited 20 tutors/lecturers and 60 graduate students from 17 institutions all over the world. The aim is to learn from each other's experiences and develop new proposals for sustainability. The documents produced by the workshop participants, which will be a first step for the development of strategies for the conservation of the modern movement heritage in Turkey, will also be presented and discussed during the conference in Ankara.



ORGANIZING COMMITTEE

- Maristella Casciato (chair, Docomomo International)
- Ola Wedeburn (chair, Docomomo ISC/Technology)
- Ebru Omay Polat (workshop coordinator, co-chair Docomomo Turkey, Yıldız Technical University, Faculty of Architecture contact person)
- Nilüfer Baturayoglu Yöney (workshop coordinator, secretary, Docomomo Turkey, Istanbul Technical University, Faculty of Architecture contact person)
- Cana Bilsel (member, Docomomo Turkey, Middle East Technical University, Faculty of Architecture contact person)

- Ela Gönen (member, Docomomo Turkey, Mimar Sinan Fine Arts University, Faculty of Architecture contact person)
- Yigit Evren (member, Docomomo Turkey, Yıldız Technical University, Faculty of Architecture, Department of Urban and Regional Planning)
- Emel Kayın (member, Docomomo Turkey, Dokuz Eylül University, Faculty of Architecture contact person)

INSTITUTIONS ORGANIZING THE WORKSHOP

- Yıldız Technical University, Istanbul
- Istanbul Technical University, Istanbul
- Middle East Technical University, Ankara
- Mimar Sinan Fine Arts University, Istanbul
- Dokuz Eylül University, Izmir

INVITED INSTITUTIONS

- KU Leuven, Belgium
- DEP, Canada-Quebec
- KU Copenhagen, Denmark
- École d'Architecture de Paris-Belleville, France
- Universitaet Karlsruhe, Germany
- Technische Universitaet Berlin, Germany
- University of Applied Sciences Frankfurt/Main, Germany
- Athens Polytechnic, Greece
- Israel Institute of Technology in Haifa, Israel
- Università degli Studi Roma III, Italy
- University of Bologna, Italy
- Politecnico di Milano, Italy
- Tokyo Institute of Technology, Japan
- Technical University of Delft, the Netherlands
- University of Dundee, Scotland
- University of the Witwatersrand, South Africa
- Universidad de Sevilla, Spain
- Columbia University, USA

CONTACT INFO

- *conference:*
Docomomo_turkey@yahoo.com
- *workshop:*
Docomomoworkshop_2006@yahoo.com
- *website:*
<http://www.Docomomo.org.tr>

DOCOMOMO 2006 GENERAL PROGRAM

Sept. 18-26, 2006

- pre-conference event
- Docomomo workshop

Sunday, Sept. 24, 2006

- all day: pre-conference tour of Istanbul (*to be detailed later*)

Monday, Sept. 25, 2006

- morning: press conference, ITU Taskisla
- evening: "welcome" party, Istanbul Modern Museum

Tuesday, Sept. 26, 2006

- morning: ISC meetings, Taskisla, ITU
- afternoon: workshop evaluation session, YTU
- evening: departure for Ankara, arrival in Ankara before midnight

Wednesday, Sept. 27, 2006

- all day: international conference, METU
- late afternoon: 2008 conference proposals, new secretariat and headquarters proposals
- evening: opening cocktail

Thursday, Sept. 28, 2006

- all day: international conference, METU
- evening: general council meeting, cultural event

Friday, Sept. 29, 2006

- all day: international conference, METU
- afternoon: press conference, METU
- evening: closing party

Saturday, Sept. 30, 2006

- all day: post-conference tour of Ankara (*to be detailed later*)

Sunday, Oct. 1, 2006

- all day: post-conference tour of Ankara (*to be detailed later*)
- evening: end of conference

DOCOMOMO International:

This journal has been published as a printed version of *docomomo Journal* N°34. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

DOCOMOMO CANADA GETTING TOGETHER AT TRENT UNIVERSITY

Conference Report "Conserving the Modern in Canada / La Sauvegarde du Moderne au Canada"

Canada's first national conference on the conservation of mid-twentieth century buildings and landscapes was held in Peterborough, Ontario, in May 2005 and was attended by participants from across the country and beyond. A modern heritage landmark, Trent University, was the venue for "Conserving the Modern in Canada: buildings, ensembles, and sites, 1945-2005."

While the documentation and conservation of the built heritage of the modern era has been the subject of increased activity in Canada in recent years, there had yet to be a national meeting that focused on the built patrimony of the mid-twentieth century. In fact, the modern heritage community in Canada is spread across five time zones so that individuals had been meeting one another at international conferences

rather than at home. The goal of the "Conserving the Modern" conference was to bring together enthusiasts (architects, historians, planners, academics, conservators, engineers, landscape architects, and others) in a stimulating forum during which they would meet colleagues, present work, and discuss issues. The conference focused on buildings, structures, districts, and landscapes constructed after 1945. In Canada it was during the postwar era, characterized by immigration, economic growth, and urban expansion, that modernism flourished. The buildings and landscapes of this period reflect both international currents and regional explorations in modern architecture and urban design.

Docomomo Ontario and the Winnipeg Architecture Foundation,

Fig. 1. Conference delegates met, dined, and slept within *Thom's Champlain College* (1967) at Trent University, in Peterborough, Ontario



© J. Ashby



© S. Bruce

Fig. 2. Participants in Canada's first national conference on modern heritage gathered in front of Peterborough City Hall (1950) prior to the Mayor's reception

working with Docomomo BC, Docomomo Quebec, and other allied organizations in the field of heritage conservation, developed the conference program.

The development of the event was a collaborative effort with volunteer support and financial assistance from numerous contributors including the Graham Foundation for Advanced Studies in the Fine Arts. The themes were developed in consultation with an advisory committee of academics and professionals from across the country. The five themes were as follows:

1. Documentation, addressing the processes by which modern buildings, sites and ensembles are documented, including: researching in archives, recording of existing conditions, interviewing surviving architects and builders, and developing inventories.

2. Evaluation, addressing the analytical processes by which the significance of specific modern buildings, sites and ensembles is determined, including the use of systematic criteria, the context of

evaluation, and the particular challenges of the standardized, temporary, or experimental qualities of modern design.

3. Conservation, addressing the processes by which modern buildings, sites, and ensembles are conserved, including preservation, restoration, and rehabilitation.

4. Stewardship, addressing issues related to the integrated management of modern heritage within the broader scope of current social, economic and environmental goals.

5. Education, addressing activities related to developing and imparting the knowledge and skills related to understanding modern heritage.

Trent University, the venue for the conference, was among the sites that were submitted by Docomomo Canada-Ontario for inclusion in the Barcelona Register of Docomomo International. The tranquil natural setting, humane architecture, and extraordinary spring weather provided an appropriate environment for "Conserving

the Modern in Canada." Located just outside the small industrial city of Peterborough, Trent University occupies a picturesque setting in a wide valley on either side of the Otonabee River.

Noted Canadian architect Ronald J. Thom of Thompson Berwick Pratt was responsible for the master plan and several of the key buildings (1963–69). The design of the campus reflects a collegiate approach that was inspired by both English and American precedents that Thom studied and visited.

At Trent University, the individual colleges were designed to foster specific educational relationships between faculty and students. Conference participants slept, dined, and met within Thom's seminal Champlain College. The collegial spirit of the inaugural meeting was a testament to the subtlety and sophistication of Thom's architecture. Monolithic planes of masonry, some of which feature an unusual concrete construction with large rubble aggregate, characterize these buildings. The buildings are inhabited by a collection of furniture that includes classic international pieces

and custom pieces of Thom's design. In the intervening decades, there have been additional buildings in response to new approaches in education and an expanded curriculum. The conference attendees discussed recent controversial interventions to the campus and the adoption of a new master plan.

Over 100 academics and professionals involved in advocacy, research, documentation, evaluation, commemoration, management, and conservation participated. As Canada has two official languages, papers were presented in either English or French. Conference attendees enjoyed a campus tour, an exhibit of original drawings and documents at the Trent University Archives, a bus tour of modern architecture in the city of Peterborough, and a mayor's reception in the 1950s city hall. A special public session promoted a broader appreciation of modern architecture by focusing on the legacy of Ronald J. Thom, architect. Two post-conference tours were offered. Visitors to Toronto were able to further their appreciation of the work of Ronald J. Thom, by visiting his seminal Massey College as part of a tour of modern architecture at the University of Toronto. Visitors to Ottawa were given special access to architect-designed homes in the 1960s suburb of Rothwell Heights.

The principal goal of the conference was the creation of a pan-Canadian community dedicated to modern heritage, and in that sense, the conference was a considerable success. Participants expressed interest in holding a second conference, to be held elsewhere in Canada, to continue the important discussions that were initiated in Peterborough. Proceedings will be published later this year on cd-rom, and a city guide, "Peterborough Modern," will accompany them (refer to www.moderncanada.ca).

Report by **JAMES ASHBY**, conference co-chair, co-director of Docomomo Canada-Ontario, and **SUSAN ALGIE**, conference co-chair, a founding director of the Winnipeg Architecture Foundation Inc.

DOCOMOMO CHILE'S FIRST SEMINAR ON MODERN HERITAGE

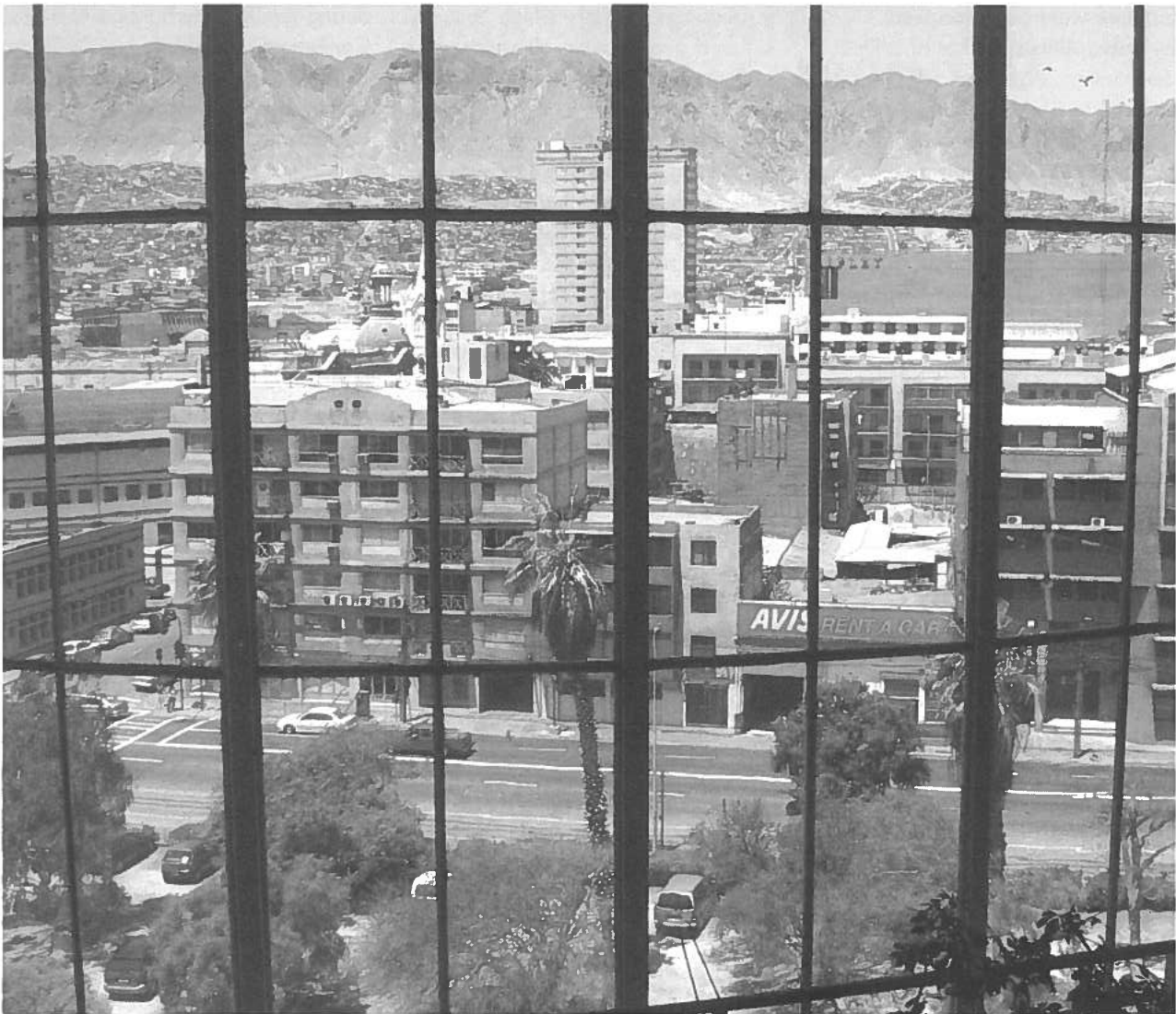
Santiago de Chile, October 5-7, 2005

During the 2004 Council Meeting, Docomomo Chile was officially endorsed as a new working party. The two-year plan of actions presented by our Chilean colleagues aims at developing four kinds of actions, namely to: (1) promote the recognition and enhancement of modern architecture by Chilean society, (2) create and maintain a National Register identifying relevant cases of modern architecture, (3) develop conservation criteria from a technical point of view, and (4) organize meetings and seminars to be held at modern buildings and sites selected from the National Register. Docomomo Chile's candidacy was supported by Brazil, Italy, Greece, Argentina, Quebec, Spain, USA and France. Docomomo Chile's Executive Committee is composed of Horacio Torrent, chair, Fernando Pérez, vice-chair, Maximiano Atria, secretary, Francisca Insulza and Andrés Tellez, members. The numerous members of Docomomo Chile include architects and professors from the main Chilean universities and institutions in Santiago, Concepción, Valparaíso, Talca, Antofagasta and La Serena. The *Magister* program of the Architecture School at the Pontificia Universidad Católica in Santiago de Chile accommodates the organization's headquarters, which has received full support from Juan José Ugarte Gurruchaga, vice-rector of the PUC.

To draw attention to its actions and bring together, on a national scale, all the living forces working on the Chilean legacy of the modern movement, Docomomo Chile organized in October 2005 its first national seminar. Docomomo International, represented by its secretary general, Émilie d'Orgeix, attended the event thanks to the support of the Centre Culturel Français of the French Embassy in Chile and to Jean Bourdon, its

cultural counselor. Wessel de Jonge, Docomomo founding member, was also present at the seminar thanks to funding from the Universidad Católica and the Technical University in Delft. In addition to European guests, several members of Docomomo Argentina flew to Santiago to share their knowledge and questions with their Chilean colleagues, and Stella Maris Casal gave a very interesting talk on the current state and perspectives of the modern movement architecture in Buenos Aires.

During three days, the invited speakers presented the research led throughout the country on the history and state of conservation of the Chile's modern architectural and urban heritage to many students, colleagues from various institutions and members of the faculty of architecture. On the first two days, the seminar was introduced by keynote speeches delivered by Horacio Torrent, Fernando Pérez, from Docomomo Chile, Émilie d'Orgeix and Humberto Eliash, co-author with Manuel Moreno of the acclaimed book *Arquitectura y Modernidad en Chile, 1925-1965*. The conference's first session, chaired by Maximiano Atria, drew a general outline of Chilean modernism. The invited speakers discussed the historiography of modern architecture in Chile and the work to develop and refine the criteria of selection of twentieth century sites and buildings (José de Nordenflycht), the increase and impact of Chilean architecture magazines and their iconography (Max Aguirre), the history of Chilean architectural institutions (Hugo Mondragón) and the concept of 'other' modernism in Chile (Ana María Marín and Antonio Trallero). The three other sessions were dedicated to case studies on urban and architectural modern heritage. Among urban and site studies,



© Claudio Galeno

General view of the city of Antofagasta, Chile

Claudio Galeno, coordinator of the regional chapter of Docomomo Antofagasta, evoked the weakness of the modern heritage of Antofagasta, a city located on the Pacific shore in Northern Chile which was founded in the middle of the desert in the 1860s by mining companies. Stressing the lack of public sympathy toward the city's modern heritage, Galeno addressed issues concerning the raising of public awareness in order to preserve a heritage which has not yet been appropriated by its inhabitants as part of their own identity. Romy Hetch, a Ph.D candidate at Princeton University, discussed the development of urban settlements and the built legacy of oil companies in the Magallanes province, on the extreme south of Chile. Besides road infrastructures and collective housings, these also include interesting cases of public, religious and civil buildings such as

churches or sports facilities (a sailing club and a gymnasium).

Other presentations focused on important modern buildings which will be included in Docomomo Chile's register. Cristóbal Molina evoked the essence of the San Ignacio el Bosque College, which was built between 1958 and 1972, and represents the highlight of Chilean architect Alberto Piwonka's career. Rodrigo Booth explored the poetic atmosphere of the Antumalal Hotel which overlooks the lake Villarica and was built by Jorge Elton in 1945 in total harmony with its natural surroundings. Marcelo Sarovic presented the Edificio Copelec, built in Chillán for the Electric cooperative. His talk, illustrated by a computerized model, focused on the different levels of interpretations that tri-dimensional models offer to understand the complexity of the geometric

space and light effects.

The last session of the seminar, chaired by Alvaro Schmitt, was entirely devoted to the study of collective and private housing in different Chilean regions. It was illustrated by presentations on the neighborhood unit of Unidad Vecinal Portales in Santiago, by architects Bresciani, Valdés, Castillo, Huidobro (Francisco Chateau), the private house of architect Alberto Valdés built in 1963 in the district of Las Condes in Santiago (Sandra Iturriaga), twenty-five listed houses built between 1935 and 1950 in Nuñoa and Providencia (Andrés Tellez), and the Salar del Carmen complex in Antofagasta, designed by a team led by Mario Pérez de Arce (José Norberto Guerra). Rodrigo Garcia and his team also presented rendered representations of three modern houses in the city of Chillán. Modern design and housing

furniture were also discussed by Pablo Altikes, author of a Ph.D dissertation on the topic of "Modern housing in Chile: the forgotten single-family house, 1940-1970," by presenting a singular case of a house in Santiago that maintains its original details and furnishing, a work of architect Walter Reiss in the 1950s.

The seminar was concluded with a conference by Wessel de Jonge on the work done in the restoration of the Van Nelle Factory. It was followed by a cocktail in the School of Architecture Library's sunken patio. The seminar was coupled with several visits, among which the CEPAL building built by Emilio Duhart

in Santiago de Chile which has suffered questionable alterations in the recent past, but is enjoying a renewed interest by the present administrators, aiming at a long-term restoration of its original conditions. The following day, the seminar was dedicated to a full day tour in Valparaiso, where we visited the Nautical School of the Chilean Navy, designed by a team led by Mario Pérez de Arce and the Oceanic Institute in Montemar, by architect Enrique Gebhard, which is presently being disfigured by a very poor extension. The past, present and future of this last building will be discussed by Maximiano Atria in the case-studies session which will be organized

during the IXth International Conference in Ankara. The seminar which brought together Docomomo enthusiasts in a stimulating forum where they were able to meet colleagues, present work and discuss issues was a complete success. The proceedings, published by Docomomo Chile, were widely distributed and sent to all hispanic Docomomo working parties.

For more information on the activities of Docomomo Chile and for ordering the proceedings, please contact Maximiano Atria at: info@docomomo.cl

Report by **ÉMILIE D'ORGEIX**, secretary general, Docomomo International

DOCOMOMO MEXICO FORGING AHEAD

First Docomomo Mexico Seminar February 17, 2006

On February 17, 2006 Docomomo Mexico's First Seminar took place at the School of Architecture of the National University. The Seminar began with the lecture "Architecture, Peaks, and Valleys in the Flat World" given by Dr. Liane Lefavre and Dr. Alexander Tzonis. Their lecture emphasized the concept of regionalism, which was first evoked by Vitruvius, and focused on how regional styles have become typologies replicated in other parts of the world. The lecture presented specific cases of regionalism throughout the world, addressing social and cultural needs in a specific context.

Four lectures related to Mexico's modern movement were given by members of our chapter. Dr. Peter Krieger's lecture on the "Preservation of modern architecture: options and obstacles" focused on the question of who decides what should be preserved and what academic criterion should be applied to evaluate the need for preservation. Consequently, he made an evaluation of what should be preserved and refurbished

and an estimation of costs and opportunities.

Dr. Lourdes Cruz continued with the lecture "Houses and Mexican Modernity" where she described the transformations of houses, their reasons, the developments of design and how these were influenced by technology and changing ways of life. What did modernity mean for housing and the Mexican middle class, what were the changes in domestic space during the first half of the twentieth century? Housing

has always been a relevant source for architectural research, and during the twentieth century it has become a favored source to study architectural ideals.

"Modernity also approached the spirit" was the title of the lecture given by Dr. Ivan San Martin Cordova, who analyzed the production of religious architectural spaces in Mexico City during the modern period thanks to a catalogue that features several



CASA DEL PUENTE MAR DEL PLATA, ARGENTINA

years of work. The study begins in 1930 and ends in 1990, with outstanding examples of temples, churches, cathedrals, synagogues designed by renowned Mexican architects that were influenced by the modern movement.

The last lecture was delivered by Dr. Alejandro Ochoa Vega, "Teresa, a movie theater that survives." Movie theaters used to be monumental meeting places consisting of a single hall with a large public capacity. Today, big movie theaters have mostly disappeared and the concept has evolved into smaller aggregated units: during the past thirty years the development of cinemas has been linked to the construction of malls, and big movie theaters have either been destroyed, transformed for another use or completely abandoned. These spaces are rarely referred to in architectural historiography, and the idea of documenting the production of theaters since the beginning of the twentieth century is to emphasize the importance of these buildings formerly very meaningful for our city and culture. A positive outcome of the lectures was that they enabled the audience to understand the importance of Docomomo Mexico as an institution that is committed to the protection, conservation and documentation of the modern movement.

To conclude the event, six new members were officially accepted by Mexico's Docomomo chapter, and they received a membership certificate.

New members:

- Dr. in Arch. Fernando Noel Winfield Reyes
- Dr. in Arch. Gabriel Merigo Basurto
- M. Gabriela Lee Alardin
- M. María de Lourdes Díaz Hernández
- Ach. Juan Ignacio Castiello Chavez
- Dr. in Arch. Marco Tulio Peraza Guzmán

A lunch/cocktail brought the event to an end.

Report by **SARA TOPELSON DE GRINBERG**, chair, Docomomo Mexico

After being forgotten, neglected and depredated by vandals for many years, and also ignored by the local authorities, the internationally famous Casa del Puente, a powerful expression of exposed concrete designed and built in Mar del Plata (400 kilometers south of Buenos Aires) in 1943 by the Argentinean architect Amancio Williams, is waiting to be saved and rescued.

to worldwide support, comprises prestigious local preservationists and a national institution, Cicop Argentina. Among others, members of the group include Claudio Williams, one of Amancio Williams' sons and director of the Williams Archives, Jorge Bozzano (President of Cicop Argentina), Graciela Di Iorio y Herman Clinkspoor (Cicop Argentina-Mar del Plata), Guillermo García (Cicop



The Casa del Puente in 2004, Argentina

The Casa del Puente is one of the 33 masterpiece houses from the modern movement selected by an international jury a few years ago, and praised by Le Corbusier, Walter Gropius, Mies van der Rohe, Kenzo Tange and Oscar Niemeyer among others. This work has been studied for its design and concept by many scholars and universities around the world and is still visited today by people from all kinds of countries who recognize the intrinsic value of this real work of art and ideological manifestation from Argentina's modern movement of the 1940s.

The Rescue Group for the Casa del Puente, formed in June 2005 thanks

Argentina), Enrique Madia (Docomomo International, Icomos International and Comité International des Critiques d'Architecture), Nani Arias Incollá (Director of Heritage of the City of Buenos Aires) and Claudio Verkstein, a disciple of A. Williams.

The Group's ultimate goal is to bring the building back to life and establish a cultural center in the complex containing the Casa, that was declared National Historic Monument in 1997, and the housekeeping quarters, on the two acres of its attractive natural setting. The first goal is to define its legal status with the owners and local authorities, in order to start the urgent

repair works that the Casa's current state requires (it has been damaged by vandalism and a fire). International attention and support from the Society of Architects of Argentina, the National Fine Arts Academy, scholars and institutions such as US-Icomos and Docomomo International among others preservationist groups have rewarded the Rescue Group's sustained efforts. At the same time,

the local public's support has given this twentieth century architectural jewel the chance to be recognized as a work of art that deserves to be restored and preserved for future generations, not only as part of Argentina's architectural heritage and culture, but also as an international landmark of the modern movement.

Report by **ENRIQUE H. MADIA**,
Docomomo

ANNUAL DOCOMOMO ISC/REGISTERS MEETING IN 2005

Between July 14 and July 16, 2005, the Docomomo International's Specialist Committee on Registers (ISC/R) held its annual meeting in Belgium. The meeting was hosted by Docomomo Belgium and organized in Leuven (Katholieke Universiteit Leuven) and Antwerp (Renaat Braem House). On this occasion the ISC/R welcomed two new members: Ivana Lazanja (Croatia/Belgium) and Jakub Kyncl (Czech Republic). Linked to the ISC/R meeting in

Belgium a lecture and discussion evening on the topic of "architectural archives documenting the modern movement" took place (speakers: Tom Avermaete, Inge Bertels, Jo Braeken, Panayotis Tournikiotis and Luc Verpoest) and several visits were organized to Belgian MoMo examples, among which the Technical school of Henry Van de Velde in Leuven (1936-42), the Renaat Braem House in Antwerp (Deurne, 1955-58), the Antwerp International Seaman's House

(Paul Smekens and Hendrik Wittocx, 1949-55) and La Maison Nouvelle in Tervuren (Henry Van de Velde, 1927-28). To draw the event to a close, Johan Lagae guided the ISC/R through the exhibition *The Memory of Congo, The Colonial Era* at the Royal Museum for Central Africa in Tervuren.

Registers Homework

Reviewing the Registers 2005 homework remains one of the main issues of the ISC/R meetings. Thirteen working parties (Argentina, Australia, Belgium, Brazil, Czech Republic, Greece, Japan, Latvia, Mexico, the Netherlands, Slovakia, United Kingdom, United States) submitted partly or completely finished new fiches on the given theme of "The Modern House and Transformation." The ISC/R would like to encourage the working parties who have not yet (fully) submitted their homework, to be done by mid-June 2006 and to send it together with the 2006 homework in order to reach a more comprehensive representation of the International Selection.

Following the theme of the IXth International Conference in Turkey, September 26-29, 2006, the new Registers 2006 homework will be devoted to the theme "Other Modernisms." For more detailed information on this topic, please read the conference theme description at <http://www.docomomo.org.tr/> (Conference / Theme and sub-themes). The Docomomo working parties are kindly invited to submit:

- five new 'minimum' fiches and one 'full' fiche (extending one of the five 'minis), for which the format and guidelines are the same as before and can be downloaded at the newly launched Docomomo Registers website (www.docomomo-registers.com).

- a short overview of the selected fiches and a brief explanation of how the selection was made and of the position of international



Fig. 1. Meeting at the R. Braem House



Fig. 2. Maison Guiette

3000 AE Rotterdam
The Netherlands
For more information you can contact:
inge.bertels@asro.kuleuven.ac.be.
Please, send us an e-mail when you have posted the homework.

New projects

For an improved exchange of the available documentation a new ISC/R website will open, where the fiches can be consulted. A first draft of this website was presented for discussion at the ISC/R 2005 meeting and can be visited at www.docomomo-registers.com.

The ISC/R plans to launch the website 'officially' in July 2006 (ISC/R meeting in London), but in the meantime working parties will be personally contacted and asked to collaborate on this project. An open point of discussion remains the option to create an electronic database, on the basis of records available at a national level. The system itself may be easy to adopt but the maintenance, control and integration at an international level cause difficulties that still need to be solved, yet alone be financed.

Further, the ISC/R is looking into the possibilities of organizing a second and third seminar in the United Kingdom, the Netherlands, Croatia and/or the Czech Republic. More information on this topic will follow later. The next official ISC/R meeting will be hosted by Dennis Sharp and Docomomo UK in Central London, July 6-9, 2006.

Report by **INGE BERTELS**, secretary of Docomomo ISC/R

Inge.Bertels@asro.kuleuven.ac.be



www.docomomo-registers.com

Fig. 3. R. Braem pavilion, Middelheim



modernism in your country/region (no more than 1 page), for which a new format has been developed and can be downloaded at www.docomomo-registers.com.

- optionally, a poster to be exposed at the Registers section at the IXth International Conference in Turkey can also be sent. All fiches should be sent by surface mail in hard copy format along with a cd-rom including texts (as word

documents) and images. For publication purposes, illustrations should be at least 300 dpi for an A5 format.

Please, DO NOT send your material by e-mail, but submit your hard copy and cd-rom by surface mail. The fiches should be sent before June 15, 2006 to:
Netherlands Architecture Institute
Docomomo ISC/Registers
Postbus 237

25 houses in Santiago

Chile, 1935–50

■ ANDRÉS TELLEZ

The 1930s and 1940s were a time of great change in Chile. The country's modernization made its way amidst strong cultural resistance and, later, alongside significant cultural advances. Although this period was particularly rich in terms of new proposals for the emerging sectors of Chilean society, which was undergoing a total transformation, there is very little documentation on the architectural production of the time. In 1994, a detailed registry of houses was made—nothing of the sort existed prior to that date—as part of a thesis¹ whose premises were essentially that domestic architecture is a tangible testimony of the lifestyles and ideals of a society in the process of changing. As such, the houses that can be considered *modern*,² as a result of the elements that form their image, reflect the styles and fashion more than the cultural trends of certain social groups that did not

recognize past historical styles as a valid reference for the framework of their new way of life. To be modern constructions, the houses destined to these social groups needed to conform to aesthetic references but also to include typically modern elements of program and technical aspects, which were sometimes just partly replicated or developed only to a sometimes limited extent: evidence of this process are the transparent or overhanging volumes superimposed upon the more traditional elements that already existed, such as ramps, stairways, balconies and garages. Moreover, the new neighborhoods of Santiago (mainly Ñuñoa and Providencia) developed during the 1920s according to the *garden city* model, were a favorable location for isolated houses surrounded by gardens and visible from all sides. The 25 houses studied represent the different qualities and sizes of

Fig. 1. **Fedorov y Hayme**, the *Hasbun House*, the entrance hall of Santiago, built in 1935. Demolished in 2004

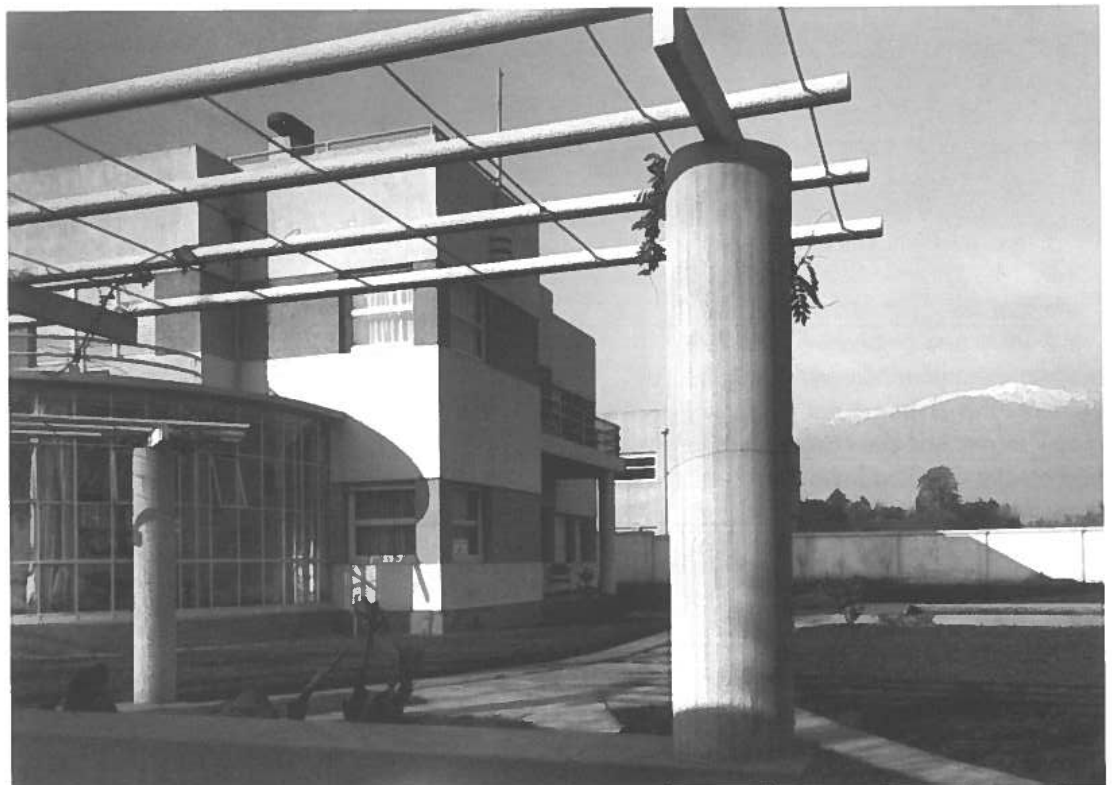




Fig. 2. **Fedorov y Hayme**, the Hasbun House, detail of the South-western corner, Santiago, built in 1935. Demolished in 2004

dwellings during their *protomodern*³ phase and demonstrate its sometimes immature or incomplete, perhaps even naive, characteristic. They also clearly reflect the swift cultural changes of Chile's early days of modernity and industrialization. They are living testimonies, that incorporate the cultural and material developments of the 1950s and 1960s. They are an important part of the legacy of the Chilean version of twentieth century architecture.

ÑUÑO A AND PROVIDENCIA BY BICYCLE

The registry's starting point was the only published survey of modern architecture in Chile,⁴ which comprised photographs and house blueprints. In addition to the archives of the book's authors, the survey includes a small number of isolated documents such as period magazine issues and a few other sources. The registry's framework followed three basic guidelines: working on the Ñuñoa and Providencia neighborhoods developed for the middle classes of the period;

detecting land sites where the new architecture determined a particular urban character; and focusing on the 1935–50 time span, which were the years preceding the works of the first generation of Chilean architects trained according to the methods and ideas of the modern movement.

Furthermore the few houses that had already been sufficiently published, and were thus well enough known, were excluded. These include works designed by Jorge Aguirre, Sergio Larraín, Emilio Duhart, and Valdés, Castillo and Huidobro, among others.

The sectors to be examined were divided into recognizable units based on the age of the neighborhoods or on sizeable real estate operations. The dimensions of these units were meant to allow for rounds of photographic recognition and *in situ* data collection at the convenient speed of a bicycle. This method was efficient: in just two months, 120 houses were detected, 96 of which could potentially be included in the registry.

To be a reasonably numbered and representative sample, the final

registry determined five conditions that each house needed to fulfill: a complete set of municipal records, access to the home's interior, the existence of period pictures (to observe the house in its original state), the house's significance as a representative of the spirit of the time (ie. the 'protomodern' condition of its design), and the cultural importance of the house as a material production (the quality of its design, its technical and formal innovations, etc.) and as a social production (representative of the desires and the skills of the owner and architect, etc.)

The 25 houses selected, presented *in extenso* in the registry, made it possible to analyze the formal aspects that measure, on a relatively unbiased basis, the level of 'modernity' of the houses: a sort of 'modernometer.'

MODERNOMETER

'Measuring' the level of modernity of the selected houses was the first task, followed by a more critical and detailed investigation. Setting down the rules of a critical filter was absolutely compulsory for



32

Fig. 3. **Fedorov y Hayme**, the Hasbun House, reception room and main staircase, Santiago, built in 1935. Demolished in 2004

an academic study such as this, which generated its own procedures and defined its own specific way of building a registry based on its theoretical premises. The limits defined by the research brought previously unknown architects and structures under examination. As a result, new areas of research were uncovered for future studies of Chile's modern architecture.

The 'modernometer' revealed a broad spectrum of works that, examined as a group, made it possible to reach two preliminary conclusions: firstly, that the sampling presented a wide architectural range, from the cosmetics applied to traditional houses to reflect modern style to the decidedly vanguard houses that were unprecedented examples in the local context; secondly, that all the houses reflected a *spirit of the time*, generally expressed by their facades and volumes: these

superficial aspects in turn vastly modified the houses' layouts, which would otherwise have remained traditional and conventional designs.

25 ENTRIES, ONE CATALOGUE, ONE HOUSE

The catalogue of 25 houses is organized into entries, each of which includes copies of technical plans, photographs, etc. Some of the blueprints were redrafted and four of the houses were studied more extensively. One of these was the Hasbun house, located at Calle José Domingo Cañas 2550, Ñuñoa (fig. 1).

This house was designed by architects Vadim Fedorov, Diego Alberto Hayme and Andrés Peretiatkowicz in 1935 for an industrialist family of Palestinian stock. Fedorov was born in Russia in the early twentieth century and he studied architecture in Prague in the 1920s. After living briefly

in Paris, he moved to Santiago in 1933 along with other emigrants fleeing the Revolution. South America had been a destination for thousands of immigrants since the mid-nineteenth century, and until the 1930s, communities of various national origins successfully settled in Santiago and partook in the thriving industrial stage promoted by the government. The Hasbúns were among these flourishing immigrants, and they hired Fedorov to build four houses, two of which were built in the modern style.

In their day, the Hasbun houses were the object of neighborhood curiosity and received particular attention from the local upscale bourgeoisie. For this traditionalist group, modern architecture was for people of poor taste, with little knowledge of aesthetics. In the 1930s, Chile witnessed the confrontation between these conservative sectors and the growing middle class of entrepreneurs and merchants. The oligarchy of elite families, which remained culturally ensconced in the nineteenth century, vehemently resisted the advance of modern architecture. The home of Salvador Hasbún, shown here (fig. 2), displays many of the elements defining the lifestyle of an Arab family simultaneously traditional and accustomed to the advantages of modernity. The dining room seated 12, and the house was fitted with items that were quite costly at the time (hence the single bathroom for all the bedrooms on the second floor). The building's layout, organized around a large hall, is generally rational but includes some juxtaposed or inappropriate elements, such as, for instance, a garage at the rear of the main entrance creating a strange and useless patio, or a hip roof concealed behind a high ledge (fig. 4). This house was demolished in October 2004.

MATERIAL LEGACY: HOUSES, NEIGHBORHOOD, REGISTRIES

The urban history of Santiago was marked by the constant shift of

families seeking to settle in better areas. The variety of reasons for this includes increasingly dense neighborhoods, real estate pressures, and the pursuit of better environmental conditions, closer to the rural way of life, which drove families away from the city center. The voracity of a real estate market that is efficient but inadequately regulated and oblivious of architectural culture is destroying the city's architectural heritage. When examined individually, many of the houses in this study do not have a significant value but however, when considered as a group, the houses are crucial in defining the character of these neighborhoods constructed during a dazzling period of Chile's history.

The weakness of this architectural heritage increases owing to the fact that it is not considered as part of the heritage of a country whose culture, founded on constantly

changing economic grounds, is forever and elusively being redefined. The houses, however, are modern in a more permanent sense. The registry and the research which served as its basis are an encouragement to study in greater depth the works of architects such as Fedorov, Enrique Gebhard, Julio Cordero, Tapia and Aedo, among others. Docomomo Chile intends on making progress in a variety of fields. The work presented here is a starting point but, as Xavier Costa has pointed out, the footsteps of the modern movement must lead to the paths of "territorial dissemination, filtration and contamination"⁵ of the modern culture that originated in the Western world but is present around the globe. Chile is a good example of this process. Our work is just beginning; we can only hope that we have not arrived too late.

ANDRÉS TELLEZ T., architect, Universidad de Los Andes, Bogotá. Master's in Architecture,

Assistant Associate Professor in the Master's Program, PUC-FADEU, Academic Secretary, FAAD School of Architecture, Universidad Diego Portales. Member of Docomomo Chile.

República 180, Santiago
andres.tellez@udp.cl
p (562)676 2727 - (562)676 2729

NOTES

1 Andrés Tellez T., "Fashion, Style, Modernity and Change—domestic architecture in Ñuñoa and Providencia, 1935–1950" (Master of Architecture thesis, Pontificia Universidad Católica de Chile, 1995).

2 Humberto Eliash and Manuel Moreno, *Architecture and Modernity in Chile, 1925–1965: a multiple reality* (Santiago: Ediciones Universidad Católica de Chile, 1989), 146–147.

3 This term is used to define the conceptual boundaries of the research: that which is modern by virtue of its process of formation or its incomplete evolutionary state.

4 Eliash and Moreno, *Architecture and Modernity*.

5 Xavier Costa, "The international coordination of the Modern Movement documentation and preservation project" in *Modern Architecture in Andalucía: heritage to be documented and preserved. The DOCOMOMO experience* (Seville: Andalucía Historical Heritage Institute, 1999), 9.

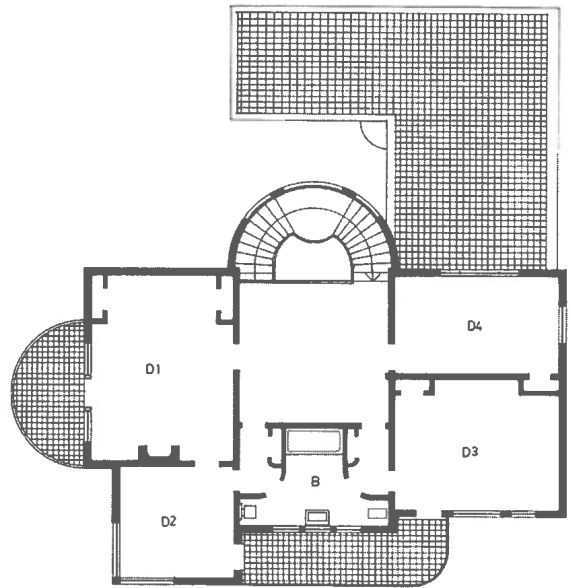
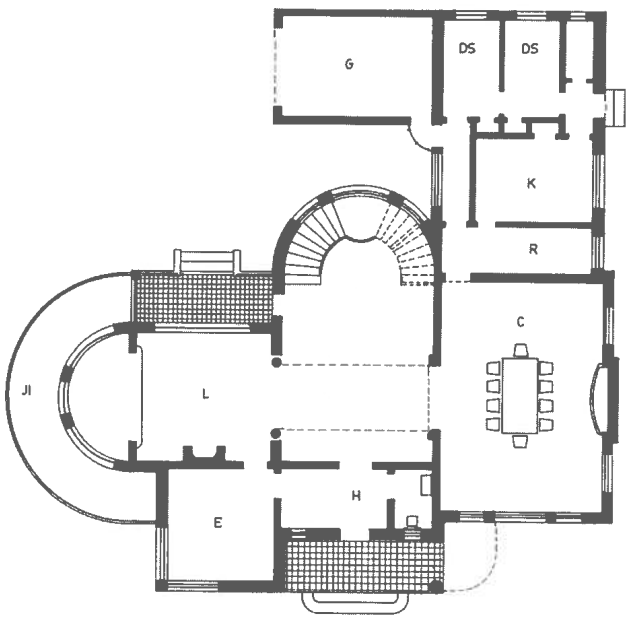
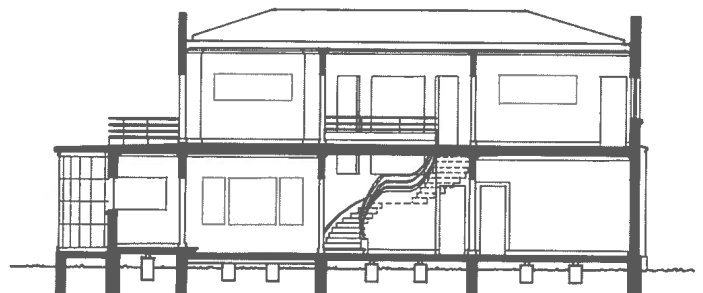
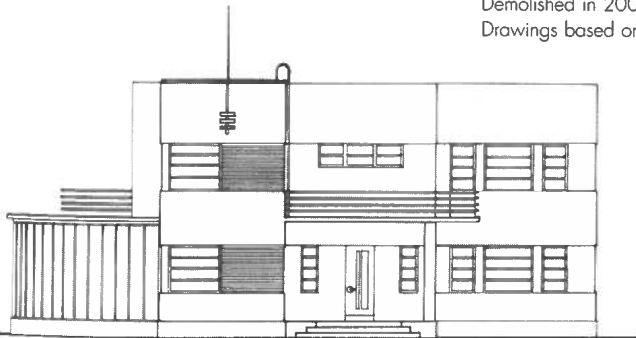
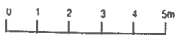


Fig. 4. Fedorov y Hayme, the Hasbun House, plans, Santiago, built in 1935. Demolished in 2004. Drawings based on the original blueprints



Modernizing the Native

THE VERNACULAR AND THE NATION IN PHILIPPINE MODERN ARCHITECTURES

EDSON CABALFIN

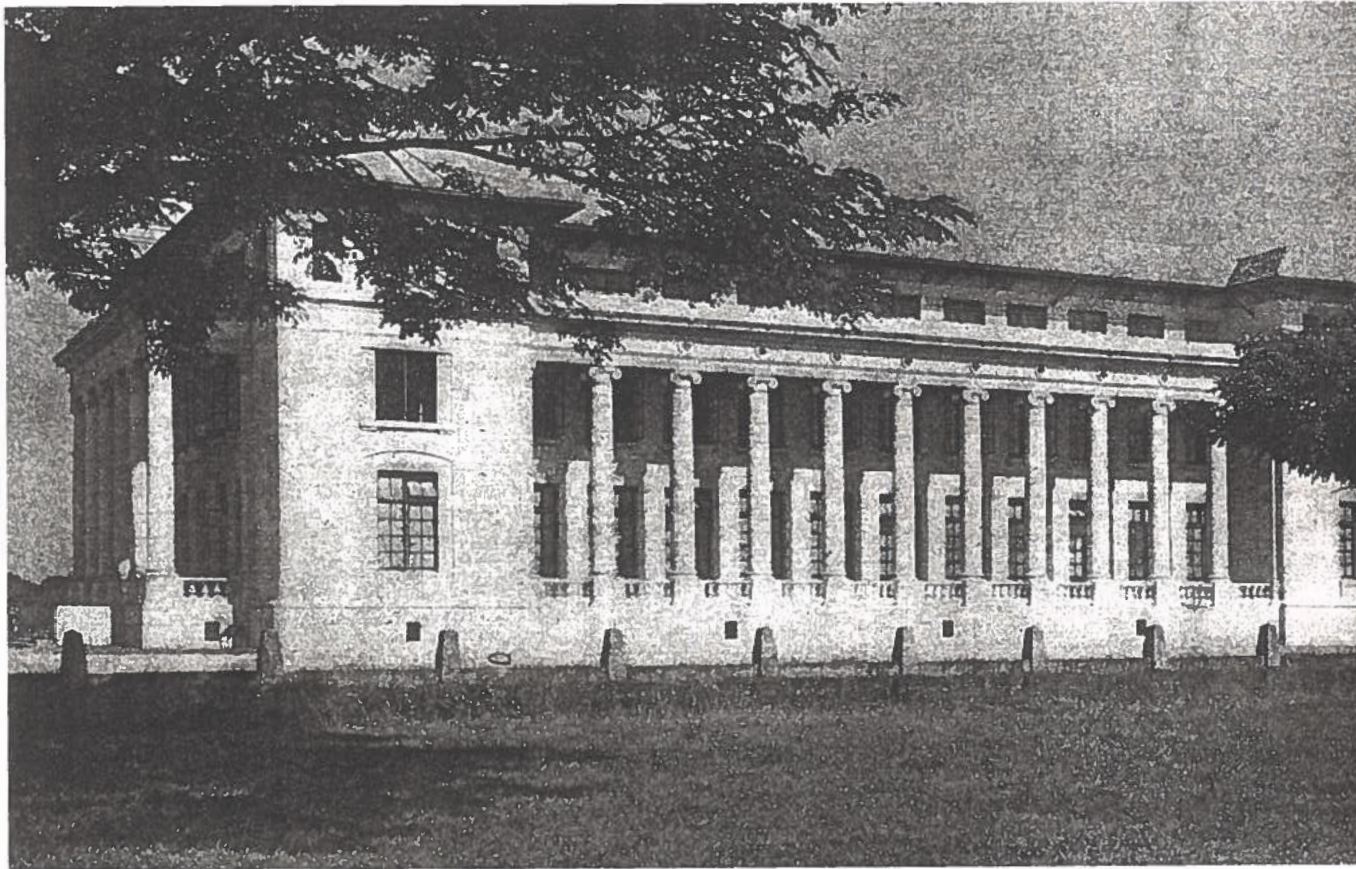


Fig. 1. **William Parsons**, *University Hall*, the University of the Philippines in Manila, built in 1913

© A.N. Rebori, "The Work of William E. Parsons in the Philippine Islands, Part I," *Architectural Record* (April 1917)

ARCHITECTURE AND NATIONALISM

During the last century, modern architecture, used as the symbol for new nations, was emblematically enmeshed with nationalism. Countries such as Australia, Canada, Nigeria, India, and Papua New Guinea aggressively promoted a national architectural style to communicate their nation's political sovereignty.¹ Modern architecture participated in the nationalist discourse by being both a cultural artifact, that is, by being a product of nationalism, and a cultural device, that is, a means of propagating nationalism. By being both an agent and a product of nationalism, architecture can be considered not merely as a finished product that we see and experience, but more importantly as an active component of the formation of our consciousness as national subjects.

One strategy to express a distinct national character is through the idea of the 'vernacular' in architecture. In this case, 'vernacularization' is understood as a general approach to locate architecture by alluding to indigenous social, cultural, political and historical contexts. Through vernacularization, a foreign concept is made understandable to the local audience by referring to familiar local materials and ideas. The term "vernacular" is often equated with things endemic and indigenous to a specific place and context.²

In this article I have attempted to trace and map out the process of vernacularization as a strategy used in expressing the national character of modern architecture in the Philippines. Here, I have tried to inspect the methods and means of using the vernacular notion through

different agents. I will be referring to two historical periods: first, the American colonial period from 1900 to 1945; and second, the post-independence/post-WWII period from 1946 to 1998.

The following questions were posed: how and why was the idea of the vernacular used in articulating Philippine national identity with modern architecture? What were the similarities and differences of the various concepts of vernacularization in architecture throughout twentieth-century Philippines? And what are the implications of these strategies in the debates concerning the production of architecture and identity? In coming to terms with modernity and nationalism in architecture, I argue that using the idea of "vernacular" is not an unproblematic and a neutral strategy,

but rather, that vernacularization in modern architecture is a highly politicized and biased operation.

**PRE-1945:
AMERICAN COLONIALISM
AND ARCHITECTURE**

Americans during the first half of the twentieth century used urban planning as a means of establishing colonial control in the Philippines. Daniel Burnham, the famed architect and planner who designed Washington D.C., Chicago and San Francisco, was asked to redesign the capital city of Manila in 1905.³ Under his planning, Manila became a rationalized and organized system of circulation networks, production and business zones and open spaces that emphasized efficiency, order and progress, closely following the principles of the *City Beautiful* movement.

After Burnham finished his plan, the task of realizing the new urban order was passed on to William Parsons, who was hired as the chief consulting architect of the Philippine Bureau of Public Works.⁴ He was then asked to create a new architectural imagery for the Manila cityscape. For the official architectures he focused on neo-classical structures that followed Greco-Roman models. While working on the new civic buildings, Parsons may have heeded Burnham's initial assessment of Manila's Spanish colonial architectural heritage as:

"... especially interesting and in view of their beauty and practical suitability to local conditions could be profitably taken as examples of future structures."⁵ We can safely assume that Burnham and Parsons shared the view that the existing Spanish colonial architecture was indigenous; therefore, it was something to be preserved, and furthermore, to serve as inspiration for future designs. Indeed, Parsons's architectural schemes for major public structures in the archipelago, such as the Philippine General Hospital (1910), Manila Hotel (1912) and University of the Philippines in Manila (1913) were distinctively Spanish in their details but

neo-classical in their overall shape (fig. 1). Generally, these hybridized civic buildings represented modernity, progress and democracy—a constant reminder of the alleged benevolence of the American colonial rule.

Another aspect of this vernacularization was Parsons's emphasis on the tropical climate. His responses were very practical. He relied on the combination of conch-shell/louvered window systems patterned after Spanish-colonial houses found in the Philippines.⁶ The Gabaldon Schoolhouse, for example, which was the prototype for all schoolhouses built during the American colonial period, is significantly open on all sides but covered with the *capiz* shell-louvered window system (fig. 2). These very tropical responses came to be Parsons's signature style throughout his career in the Philippines.⁷ In the 1920s and 1930s, architects who were trained in the United States and Europe came back to the Philippines and served under the Bureau of Public Works. Among the notable structures that used vernacularization during this time, several were inspired by the art deco style. The art deco style, which was popular in Europe in the earlier part of the twentieth century, simultaneously emphasized classical

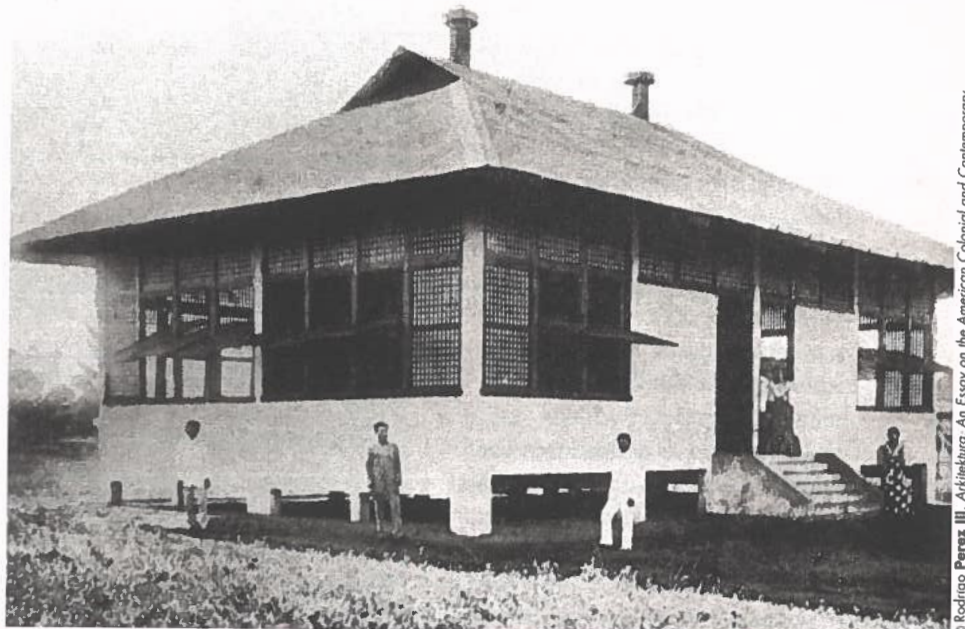
© University of the Philippines, Department of Art Studies image collection



Fig. 3. **Juan Arellano**, Metropolitan Theater of Manila, detail of Banana motif in ceiling in main auditorium, constructed in 1938

composition and used stylized and abstracted ornamental forms. The Metropolitan Theater of Manila, designed by Juan Arellano in 1938, was a hybrid of beaux-arts classicism and tropical art deco. Focusing on Philippine flora and fauna, Arellano rendered the classical building in tropical motifs such as bananas, mangoes, birds-of-paradise flowers and bamboo (fig. 3). The Capitol

Fig. 2. **William Parsons**, typical reinforced concrete schoolhouse, this example from San Joaquin, Leyte, early twentieth century



© Rodrigo Peres III, *Arhitektura: An Essay on the American Colonial and Contemporary Traditions in Philippine Architecture* (Manila: Cultural Center of the Philippines, 1994)

Theater, built in the late 1930s, also displays rural tropical scenes on its façade. Filipino women garbed in traditional lowlanders costume form the central features in the façade (fig. 4). Thus, Filipino designers at the time were consciously appropriating imagery and icons that they believed were representative of Philippine culture.⁸

POST-1945: POST-COLONIALITY AND ARCHITECTURE

After the Philippine historic declaration of independence from the United States in 1946, the period after WWII signaled renewed interest in things Filipino. The idea of "Filipino," whether in the arts, literature, history, sciences and technology, stood out as the rallying point for nationalist movements. At the time, being Filipino meant having a distinct and essential national culture differing from other world cultures. During the 1960s and the 1970s, under the Marcos' rule, architecture was seen as an avenue for the expression of Filipino-ness. First Lady Imelda Marcos, for example, advocated a return to supposedly folk cultures as the means of achieving a genuine national Filipino identity.⁹ The quest for national identity was embodied in the search for a Philippine national architectural style.

Experimentation with the national style usually highlighted literal reinterpretations of shapes coming from indigenous architectures. Roof shapes, owing to their visibility, were usually the first to be borrowed. The roofs of the National Arts Center in Laguna (fig. 5) and the Transfiguration Chapel in Bukidnon (fig. 6), both by National Artist Leandro Locsin, derive their general scheme from Cordilleran architectures found in the northern part of the archipelago. Both buildings were inspired by the Ifugao *fale*, a one-room house found in the mountain provinces that features steep roof structures. Indigenous architectural details and ornaments were also sources of inspiration. The gable horn called

tajuk pasung found in Tausug houses in the southern part of the Philippines became a popular motif during the 1960s. These gable roof extensions, sometimes reminiscent of the horns of water buffalos, served as protective symbols common among Austronesian and Southeast Asian cultures.¹⁰ This appropriation

is evident in structures such as the Max's Restaurant (fig. 7) where the *tajuk pasung* was stylized, almost flattened out, but nevertheless recognizable, and applied in multiple locations. The restaurant, however, also owes much of its architectural vocabulary to the Polynesian-inspired architectures

Fig. 4. **Juan Nakpil**, *Capitol Theater*, detail of façade of featuring Filipinas garbed in traditional costume, Manila, built in 1935



© photo by Gerard Lico



© Nicholas Polites, *The Architecture of Leandro Y. Locsin* (New York: Weatherhill, 1977)

Fig. 5. **Leandro Locsin**, *National Arts Center*, Mt. Makiling, Laguna, built in 1976

that were popular in the United States during the 1960s. The vernacular was also appropriated through literal interpretations of symbols or objects. The Otillo Arellano designed Philippine Pavilion at the 1964 New York World's Fair derived its roof idiom from the wide-brimmed hat called *salakot* (fig. 8). In this instance the hat, made of indigenous materials, was equated with Filipino industriousness. In this particular translation, the grass hat was transformed into metal and raised on stilts, as if hovering above the ground.¹¹

Architect Francisco Mañosa also attempted to develop a 'Filipino look' in his designs by focusing on indigenous materials. The Coconut Palace, as its name suggests, explored and exploited the various applications of materials derived from the coconut tree (fig. 9).¹² In another project, the Pearl Farm resort, Mañosa focused on bamboo as the primary material for the beach pavilions. The roof form probably took its cue from the houses of the Isneg people found in the northern part of the Philippines,

which made use of overlapping split bamboo nodes.¹³ Bamboo, like the coconut, is indigenous, pervasive and endemic in the Philippines. Still another source of inspiration stemmed from indigenous geography and geology. The Banaue Rice Terraces was the starting point for the San Miguel Corporation Main Headquarters designed by the Mañosa brothers. The visual imagery is uncanny. The office building is characteristically terraced in its form, with plants surrounding the windows: it was a reinterpretation of Philippine landforms in glass, steel and concrete (fig. 10).

Other approaches of vernacularization avoided literal interpretations of forms and instead extracted abstract concepts. For example, Leandro Locsin designed the Cultural Center of the Philippines with the floating masses concept in mind.¹⁴ Drawing from images of indigenous houses lifted above the ground via stilts, Locsin stylistically abstracted this floating quality through the interplay of large concrete masses and glass walls (fig. 11).

UNDERSTANDING STRATEGIES OF VERNACULARIZATION

Comparing these two periods, pre-1945 vernacularization, on one hand, can be said to have imported foreign styles and technology and localized them by adding local motifs and ornaments. The post-1945 period, on the other hand, is the reverse. It can be described as stemming first from an indigenous source (that is, a form, an ornament or a concept) and then reinterpreted using foreign technology and idiom. This implies a shift of the understanding of the vernacular in architectural design in the Philippines. Before WWII, the vernacular was seen as something to be added, but submissive to the overall foreign technology. Post-war designers saw the vernacular as a way of asserting distinctiveness by using it as the dominant feature of design. In this context, distinctiveness was acknowledged as a means by which the Philippines could contribute to the "common fund of humanity," an articulation of a core doctrine of nationalist ideology.¹⁵ Despite this shift in the use of indigenous motifs, the tropical

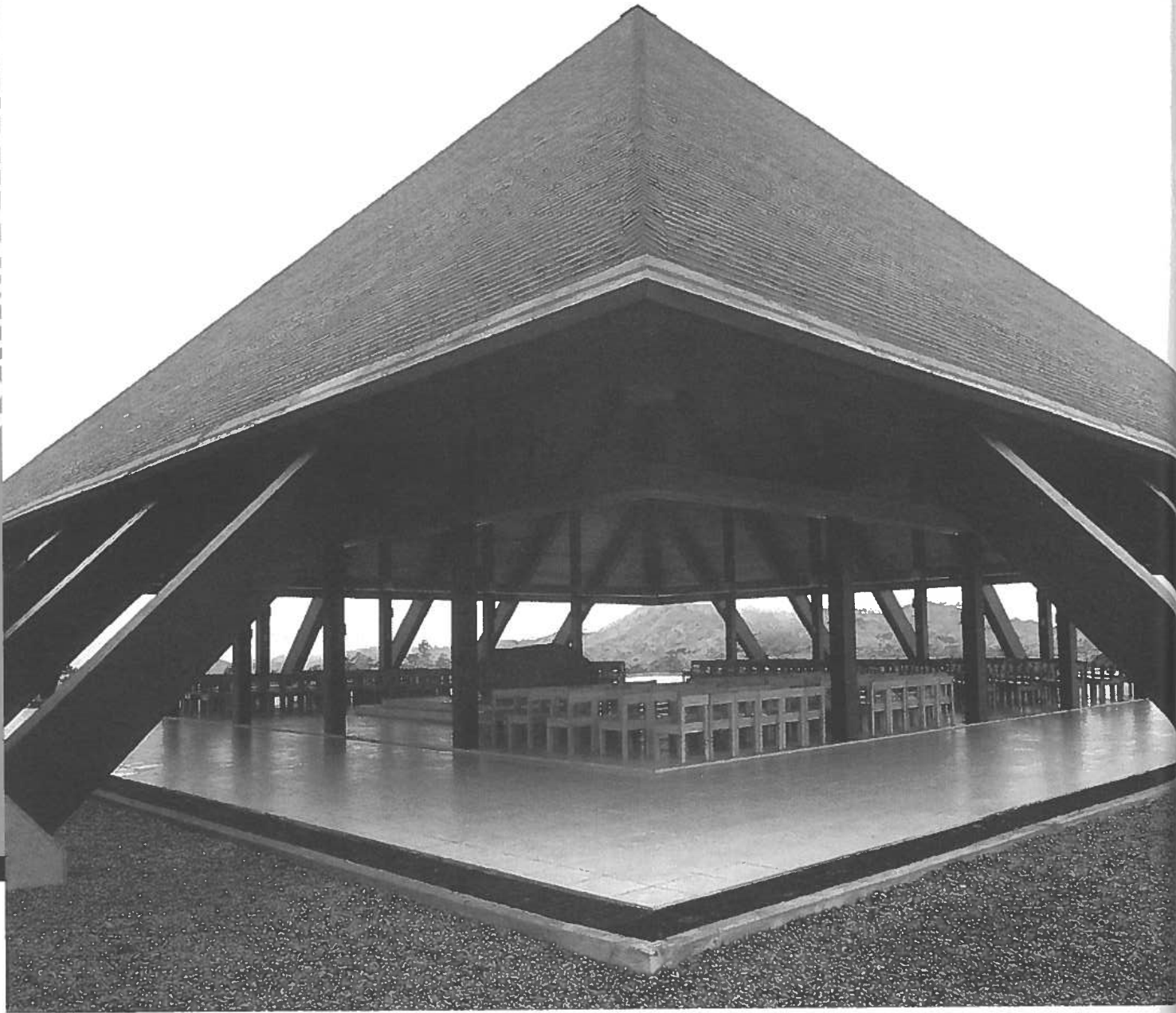


Fig. 6. **Leandro Locsin**, *Transfiguration Chapel*, Malaybalay, Bukidnon, constructed mid-1990s

© University of the Philippines, College of Architecture image collection

character remained constant throughout the twentieth century. Parsons in the early twentieth century and later, Locsin and Mañosa, identified the importance of the tropical climate in their design. For several architects and designers, tropical-ness was an expression of regional character.¹⁶

Another significant idea was the search for a Filipino architectural archetype, much similar to Marc Antoine Laugier's idea of a "primitive hut."¹⁷ Mañosa believed in the *bahay kubo* (literally translated as the "cubic house"¹⁸) as the "primitive hut," the origin of Filipino architecture. He asserted that the *bahay kubo* represented the true Filipino character in architecture: one that is culturally and environmentally sensitive to

the conditions of the Filipinos.¹⁹ Thus for Mañosa, Filipino-ness was synonymous of a supposed primeval or primordial vernacular tradition. It was assumed that by incorporating the vernacular, the architectural designs become more authentic. The authenticity of an imagined national character was thus established by quoting and referencing assumed essential and organic bonds. The indigenous was portrayed here as natural and consequently, immutable and legitimate.

TENSIONS AND CONTESTATIONS

But this vernacular rhetoric was not without its problems. What can be considered as vernacular and indigenous in the first place? Conceptions of the vernacular by

the American architects Burnham and Parsons are quite different from the notions of the postwar Filipino architects Locsin and Mañosa. As I pointed out earlier, on one hand, American colonizers perceived the Spanish colonial architecture as vernacular; on the other hand, the post-war architects included in their definition the various Philippine ethno-linguistic groups. The categories are not as unchallengeable and static as they are often portrayed. We cannot simply use a single and monolithic definition of the vernacular. The colonizer-colonized relation is also highlighted here. Nationalist programs in the Philippines during the first half of the twentieth century were combined in conflation with colonial programs of the United States. The relationship between

the colonized and the colonizer was asymmetrical: the American colonial architects used the vernacular to portray the control of the colonizer over the colonial subjects. By using the Spanish colonial vernacular tradition set within the overall beaux-arts classical scheme, Parsons also depicted the subjugation of the local to the national. The buildings, in short, were also communicating the colonial presence in the islands. It was not simply an innocent use of an architectural style but instead the careful orchestration of visual imagery geared towards the colonial master's domination.

If a distinct national identity is to be predicated on originality and authenticity, then a national architecture that is based on vernacular pre-colonial architecture becomes suspect. I argue that what is perceived as vernacular may not be genuinely original and authentic in the first place. Vernacular architectures are not necessarily pure and pristine. Just because there are no records of the transformation of these vernacular architectures does not mean they have not changed in time. Indigenous architectures also changed and evolved over time, even before colonial encounters.

The focus on the tropical climate as a category for national identity is also beset with problems. If tropicality were indeed a fundamental basis for national identity, then what would distinguish the Philippines from the other nations that also have a tropical climate? While it is true that climatic influence does bear distinguishable marks on architecture, it is not enough to establish national identity based solely on the tropical characteristics.

Politics of representation also surface in this debate. Selected sets of symbols that are appropriated become problematic because they may not truly represent the cultural heterogeneity of the Philippines. The image seen earlier of the Filipina wearing traditional costume at the Capitol Theater is biased towards the lowland Christianized

Filipino cultures. The *bahay kubo* that Mañosa valorized as the Filipino 'primitive hut' was similarly restricted to the lowland cultures. Therefore, some Philippine cultures were included while others were excluded in the national narrative.

Moreover, the act itself of selecting particular motifs and forms is not an innocent and unbiased operation. Which elements are appropriated? Who dictates the choosing of these elements? In the cases that I have presented, members of a cultural elite selected the symbols that were appropriated. As Ernest Gellner pointed out, nationalism is "the general imposition of a high culture on society, where previous low cultures had taken up the lives of the majority and in some cases of the totality of the population."²⁰

of national identity. While it is true that Filipino designers and architects did not find it problematic to use local and indigenous motifs and ideas in the development of modern architecture, localization cannot be merely thought of as an appendage of modernization. Instead localization should be construed as part of the discourse of modernity. In the case of the Philippines, vernacularization was understood as the means by which the country could now truly participate in the international discussion. By asserting the uniqueness of the modern architecture in the Philippines, the nation was therefore contributing to the world's common knowledge and culture. It is now apparent that the vernacular as it was used in



Fig. 7 **Francisco Fajardo**, *Max's Restaurant*, Quezon City, built in the 1960s

The imaginings of a national culture were based and prejudiced according to the ideas of architects, designers and leaders that were trained within an educational system that was, and still is, colonially dominated. As Partha Chatterjee pointed out: "Even our imaginations must remain forever colonized."²¹ Evidently, whoever is in a position of power has the ability to influence and dictate the construction

the formation of modern architecture cannot be assumed as a natural act in the design process. Through time, the conception of the vernacular was transformed and redefined to match the needs of whoever was invoking the idea itself. Vernacularization is therefore a highly suspect category.

In conclusion, I would like all of us to consider expanding and

rethinking our notions of what "vernacular" means. Also, I propose that we reconfigure our standards that define national identity in architecture. There is a need to change our understanding of the vernacular category from a monolithic and singular notion to one that is heterogeneous and polyvalent.

I believe that the discourse of national identity in architecture should shift

from a question of origin to a question of practice. While the question of "where we came from" is important, we should not be completely oblivious to the dynamic practices of identity formation. The true origins of Filipino architecture are still debatable and may not be fully understood at this point. Instead, I propose that we refocus our understanding of how identity is practiced and how this

knowledge of our identity formation can lead to more empowering and ennobling projects.

EDSON CABALFIN, is currently a Ph.D student in the History of Architecture and Urbanism Program at Cornell University. He was formerly a Fulbright Fellow at the University of Cincinnati where he received his M.S. in Architecture degree in 2003. Prior to coming to the U.S., he received his B.S. Architecture and Master of Architecture degrees from the University of the Philippines in 1996 and 2001 respectively.



Fig. 8. **Otillo Arellano**, *Philippine Pavilion* at the 1964 New York World's Fair, New York, erected in 1964, demolished

NOTES

This article is an abbreviated version of a paper presented at the Seventh International Conference on Philippine Studies held at Leiden University, Leiden, the Netherlands, June 2004. Funding for the research and paper presentation were provided by grants from the Graduate School and Einaudi International Studies Program of Cornell University.

1 See for example works by Lawrence Vale, *Architecture, Power and National Identity* (New Haven, CT and London: Yale University Press, 1992), and Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (Seattle and London: University of Washington Press, 2001).

2 For a more extended discussion of

the implications of "vernacular" as a category in architecture, see Mete Turan, ed., *Vernacular Architecture: Paradigms of Environmental Response* (Aldershot: Avebury, 1990).

3 Thomas Hines, *Burnham of Chicago: Architect and Planner* (New York: Oxford University Press, 1974), 197–216.

4 Thomas Hines, "American Modernism in the Philippines: The Forgotten Architecture of William Parsons," *Journal of the Society of Architectural Historians* 32, 4, December 1973: 316–326.

5 Daniel Burnham, "Report on Proposed Improvements at Manila," *Proceedings of the Thirty-Ninth Annual Convention of the American Institute of Architect* (Washington: 1906), as quoted in Hines, *Burnham of Chicago*, 320.

6 For an extended discussion of Spanish colonial houses in the Philippines, refer to

Fernando Zialcita and Martin Tinio, *Philippine Ancestral Houses (1810–1930)* (Quezon City: GCF Books, 1980) and for Spanish-colonial churches, refer to Regalado Trota Jose, Jr., *Simbahan: Church Art and Architecture in Colonial Philippines, 1565–1898* (Makati: Ayala Foundation, Inc., 1991).

7 Paolo Alcazaren, "The American Influence on the Urbanism and Architecture of Manila (1898–1952)," (M.A. thesis, National University of Singapore, 2000).

8 Edson Cabalfin, "Art Deco Filipino: Power, Politics and Ideology in Philippine Art Deco Architectures," (M.S. thesis, University of Cincinnati, 2003).

9 Imelda Marcos, "Paths to Development, Manila, National Media Production Center," 1981: 36–37, as quoted in Gerard Lico, *Edifice Complex: Power, Myth and Marcos State Architecture* (Quezon City: Ateneo De Manila University Press, 2003), 41.

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.



Fig. 9. **Francisco Mañosa**, *Tahanang Pilipino* (Filipino Home) popularly known as the Coconut Palace at the Cultural Center of the Philippines Complex, Manila, built in 1980

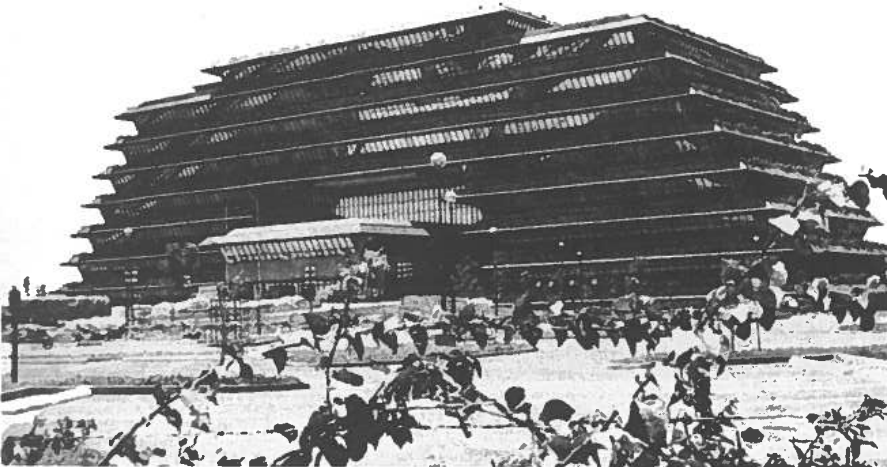
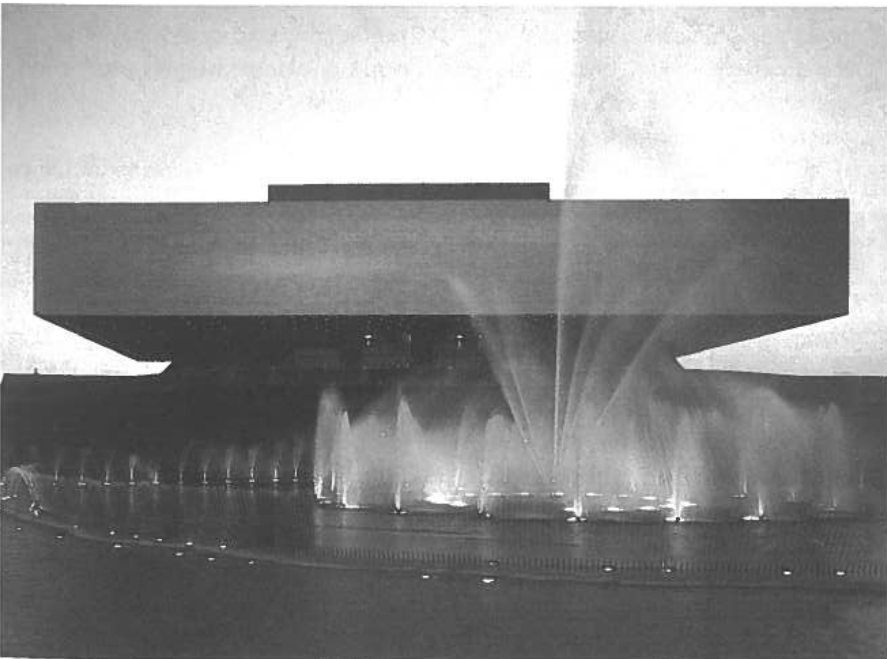


Fig. 10. **Mañosa Brothers**, *San Miguel Headquarters*, Ortigas, constructed in 1979

Fig. 11. **Leandro Locsin**, *Cultural Center of the Philippines*, Manila, built in 1969



10 Roxana Waterson, *The Living House: An Anthropology of Architecture in Southeast Asia* (New York: Whitney Library of Design, 1997), 7–11.

11 Otillo Arellano, "Philippine Pavilion at the New York World's Fair, 1964–1965," *Philippine Architecture and Building Journal* 3, 2, 1961.

12 Lico, *Edifice Complex*, 116–120.

13 Rodrigo Perez III, Rosario Encarnacion-Tan and Julian Dacanay, Jr., *Folk Architecture* (Quezon City: GCF Books, 1989), 30–41.

14 Winand Klassen, *Architecture in the Philippines: Filipino Building in a Cross-Cultural Context* (Cebu City: San Carlos University Press, 1986), 193–195.

15 Anthony Smith identifies the three core doctrines of nationalism as: "collective self-determination of the people, the expression of national character and individuality and finally the vertical division of the world into unique nations each contributing its special genius to the common fund of humanity," in Anthony Smith, *Theories of Nationalism* (London: Duckworth, 1971), 23, as quoted in Partha Chatterjee, *Nationalist Thought and Colonial World* (Minneapolis: University of Minnesota Press, 1986), 8.

16 See for example essays in Alexander Tzonis, Liane Lefaivre and Bruno Stagno, eds., *Tropical Architecture: Critical Regionalism in the Age of Globalization* (Great Britain: Wiley-Academy, 2001).

17 Joseph Rykwert, *On Adam's House in Paradise* (Cambridge, MA: MIT University Press, 1981), 43–50.

18 Scholars have maintained that "bahay kubo" has been a literal translation of the "cubic house," due to its overall cubic geometry, but anthropologist William Henry Scott's article "Sixteenth-Century Tagalog Technology from the Vocabulario de Lengua Tagalog of Pedro De San Buenaventura, O.F.M." seems to indicate that it might actually have been derived from the Tagalog term "kobo" which refers to mountain houses. See William Henry Scott, *Looking for the Prehispanic Filipino and Other Essays in Philippine History* (Quezon City: New Day Publishers, 1993), 80. My thanks to Jun Gines for suggesting this idea.

19 Lito Zulueta, "Master Builder of the Filipino Soul," in *Philippine Daily Inquirer* – Sunday Inquirer, August 4, 2003.

20 Ernest Gellner, *Nations and Nationalism* (Ithaca, NY: Cornell University Press, 1983), 57.

21 Partha Chatterjee, *The Nation and its Fragments: Colonial and Postcolonial Histories* (Princeton, NJ: Princeton University Press, 1993), 5.

Le Corbusier's Floating Asylum is sinking

KATYA SAMARDZIC

Despite widespread and ample knowledge of Le Corbusier's work, there remains in Paris a neglected and unusual construction by the architect: it is a conversion project carried out in 1929 for the homeless and needy, celebrated more for its social values than for its architectural qualities. Known as the "Péniche de l'Armée du Salut" [Salvation Army's Barge], referred to in its plans as the "Asile Flottant" [Floating Asylum], it was officially inaugurated as the "Louise Catherine." These various names outline the project's different aspects and allude to the Salvation Army's decisive role as a patron, and to its collaboration with the architect. The Floating Shelter project was entrusted to Le Corbusier by the Princess Singer de Polignac, like

the extension of the Palais du Peuple in 1926 and the construction of the Cité Refuge in 1933. This conversion project is a unique aspect of the architect's built work, which demonstrates the ship's technical value and is interesting in the way it fits within Le Corbusier's research. It originated as a non-decked river barge of reinforced cement, whose exceptional dimensions are equivalent to two traditional river crafts. In this respect it is representative of the beginning of the century's experimentations, which demonstrated reinforced concrete's qualities and potential. During a period of shortage, this new material provided a more than advantageous replacement to steel for maritime and fluvial construction. However, despite the technical

advantages of the material and the low production cost, the excessive weight of the boats hindered their profitability and questioned the appropriateness of their production and use.

Built in 1919 for the National Office of Navigation, the original barge was put up for sale after barely ten years of use. Of the 20-odd fluvial units built according to the same design, there remain today a further two operational barge conversions: the "Je Sers" [I Am Useful]—a chapel boat moored at Conflans-Sainte-Honorine—and the "Touring Club de France"—reception rooms that were recently relocated in Clichy. These examples show different operational choices, with several possible uses of the same

© En Avant / Bulletin Officiel de l'Armée du Salut, n° 2425, March 5, 1930



The Asile Flottant, quai du Louvre, Paris

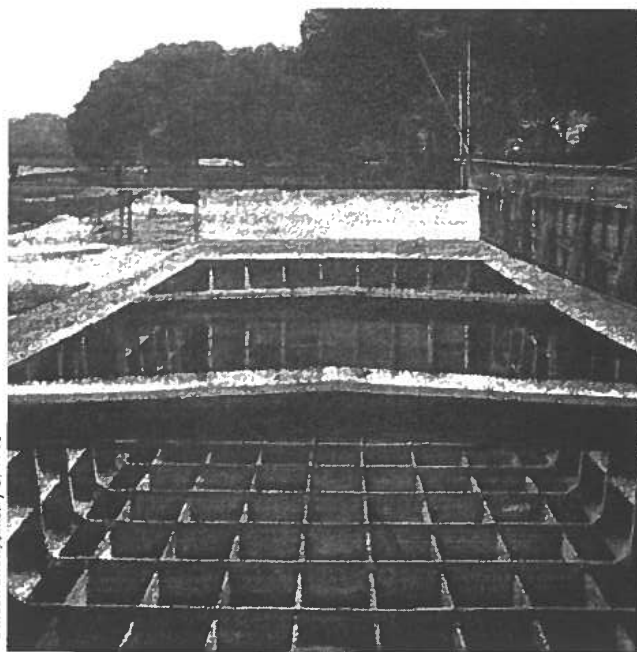
vessel and, by contrast, reveal all the specificities of the project carried out in 1929 by Le Corbusier. Determinedly modern, the architectural aesthetics constitute a genuine instrument of communication and underscore the brief's innovative character.

During the 1920s, the Salvation Army secured its position in France by broadening the range of its work thanks to the construction of many establishments and the implementation of a territorial network. Settling a floating shelter on the banks of the Seine in 1930 was the first realization of the Cité Refuge program, as well as the first floating establishment designed to welcome the homeless living under the bridges. This project, particularly pioneering for the period, proposed a seasonal use for the establishment that would also adjust to its surroundings. During the summer, the Floating Asylum journeyed around various neighborhoods to provide the working class youth with a countryside holiday. Shifting

from one use to another occurred only by moving the vessel, which needed to adjust, with each new configuration, to the maximum parameters defined by the depth of the Seine and the height of its bridges. The establishment's mobility was thus a fundamental aspect of the conversion project, which consisted in raising the barge's hull, and therefore redefined the exterior shell, and made the most of its volume to reach a capacity of 150 passengers.

Le Corbusier's raising construction is the most important element of the 1929 project. It yields 4m20 of height to underside of ceiling and produces an inhabitable space characterized by a continuous glass partition on the upper levels, which ensures adequate lighting and ventilation. The interior, which

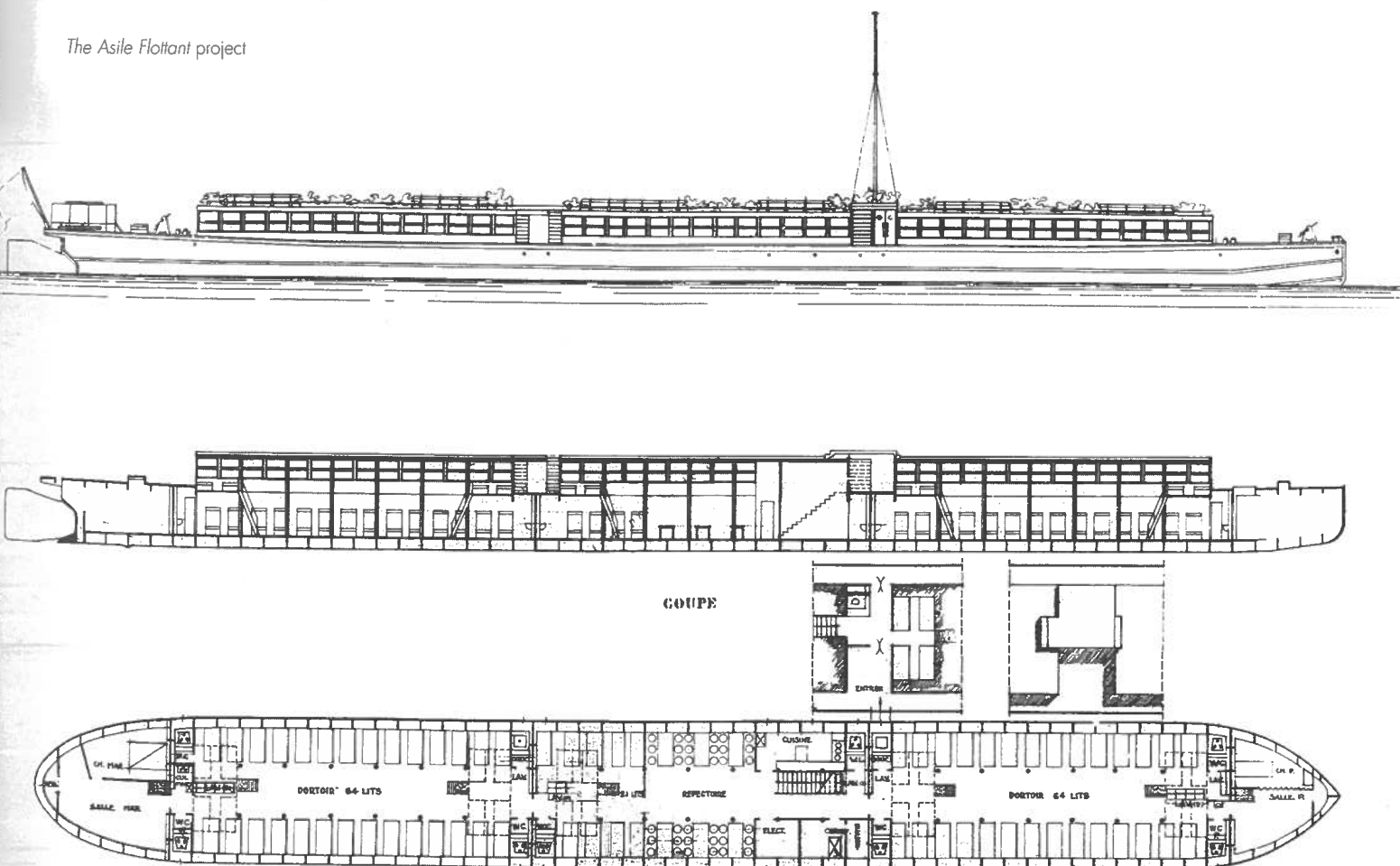
can be seen from the outside, is divided into three distinct spaces: two dormitories at the front and rear of the ship and a central space housing offices and the canteen, each with a platform at their extremity. The whole space is punctuated by a double row of reinforced concrete posts positioned



© L'illustration, January 5, 1918

Cellular structure of the reinforced concrete barge

The Asile Flottant project



every 2m40, in accordance with the structural frame of the original barge. In the dormitories and canteen, their layout creates a central circulation axis and two lateral spaces fitted with incorporated furniture. The extra height provides the barge not only with a volumetric, spatial and functional definition, but also an exterior use. The flat roof is the barge's fifth façade, with a garden layout carried out in 1932.

The 1929 project thus implements aesthetics which are comparable in every sense with the Atelier's contemporary creations. The strip of windows, the pilotis and the flat roof allow Le Corbusier to design

a conversion project which radically differs from the original state.

However, the internal subdivision of the establishment as well as the nature of the platforms located at the edge of the three spaces, or even the framework, are references to the ship's earlier state. The architectural project is undeniably built within the original barge's internal framework and, as such, demonstrates a taking into consideration of its prior state.

Since then, its exterior aspect has been considerably altered and the original structure is no longer readable: the flat roof garden was

removed and the legible volumes have disappeared under the accumulation of elements added on during the different stages of its development. The 1929 conversion project has suffered from the increased density of the ship: the empty spaces that originally delineated three distinct spaces were filled in, and today it looks veritably monolithic.

These alterations are linked mainly to the successive displacements of the ship, and to the need to increase the capacity of its reception rooms. They were complemented by improvement measures for the user's comfort, from the thickening of the interior insulation of the flat roof

A dormitory of the *Asile Flottant*, on the day of its inauguration in 1930



to the progressive division of spaces. These interventions have led to a lower height to underside of ceiling and to the arbitrary partition of the platforms. But despite these alterations, the interior spaces retain their qualities of volume and space. The 1929 project is concealed by successive layers of additions, but has not been fundamentally called into question.

The ship's functionality was only considerably affected by the implementation of water tanks on the flat roof: the unsteadiness generated by their weight and concentration prevents the normal evacuation of water at the bottom of the hold. In fact, it was precisely the presence of stagnant waters which triggered the imminent danger procedure, initiated in March 1994, that led to the establishment's closure. Different factors could have contributed to the stated disorders, but the alteration to the hull was then incriminated as compromising the ship's floatability, and henceforth the establishment's use. However appraisals in 1996 and 2001 have certified its watertightness.

Theoretically insignificant interventions such as this can undeniably be destructive, as shown by the 1994 closure that led to the boat's being abandoned. Several studies commissioned by the Salvation Army have had no effect. A comprehensive reflection on the possibilities of conservation and re-conversion of this twentieth century architectural heritage seems urgent today. It is essential for the boat's survival. Failing that, the Salvation Army Barge could disappear. In 2002, it only just escaped demolition. Putting it up for sale today could be, as in 1929, the beginning of a new period.

KATYA SAMARDZIC, architect DPLG
(École d'Architecture Paris-Malaquais);
post-graduate student at the Architectural
Institute of the University of Geneva,
Department of Preservation of the Modern
Heritage, under the direction of Bruno
Reichlin.

torcida@free.fr

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal.

It has been scanned and made digitally available following our Open Access Policy. No. 34

We are not aware of any infringement of copyrights.

March 2006



© Bruno Reichlin, 2002

Current state of a dormitory

The rear of the barge, Quai d'Austerlitz



© Katya Samardzic, 2005

The Good, the Bad and the Ugly

■ GEOFF RICH

As practicing conservation architect in the UK, Docomomo member Geoff Rich was awarded a traveling Fellowship by the Winston Churchill Memorial Trust in 2005 to undertake a study of the Conservation of Modern Architecture in the USA, India and Europe. Focusing on approaches to the work of Le Corbusier, Frank Lloyd Wright and Louis Kahn, Geoff aimed to meet the present-day guardians of their buildings, and establish the nature of repair works which had

either been undertaken, or which were planned for the near future. This article presents some reflections on his studies, and is an abbreviated version of his essay "Modern Matters" which appears in the February 2006 edition of the *Architectural Review*.

At the beginning of 2005, I was lucky enough to be awarded a traveling Fellowship by the Winston Churchill Trust. My field of study was to consider approaches

concerning the work of the modern masters in three different continents, and to try to understand the different practical, technical and philosophical attitudes which affected the conservation decisions that were taken.

My study began with a two-week travel in Europe, visiting many of Le Corbusier's buildings in Switzerland and France, before examining the repair of the work of the Dutch modernists in the Netherlands. I then spent three weeks in the USA looking at various approaches to buildings by Frank Lloyd Wright and Louis Kahn. The American leg of my trip took me to New York, New Haven, Boston, Pennsylvania, Chicago and Wisconsin, and included interviews with architects, structural engineers, curators and conservation agencies. Finally, I traveled to India for two weeks. Here I was able to study the approach to Le Corbusier's buildings in Chandigarh, together with the approach to Le Corbusier's and Kahn's work in the Gujarati city of Ahmedabad.

From country to country, technical skills, commercial opportunity and public empathy for modern buildings vary remarkably, as does the understanding and philosophical attitude towards building conservation. Despite sharing common conservation challenges, there are vast differences in the way that different countries protect their buildings.

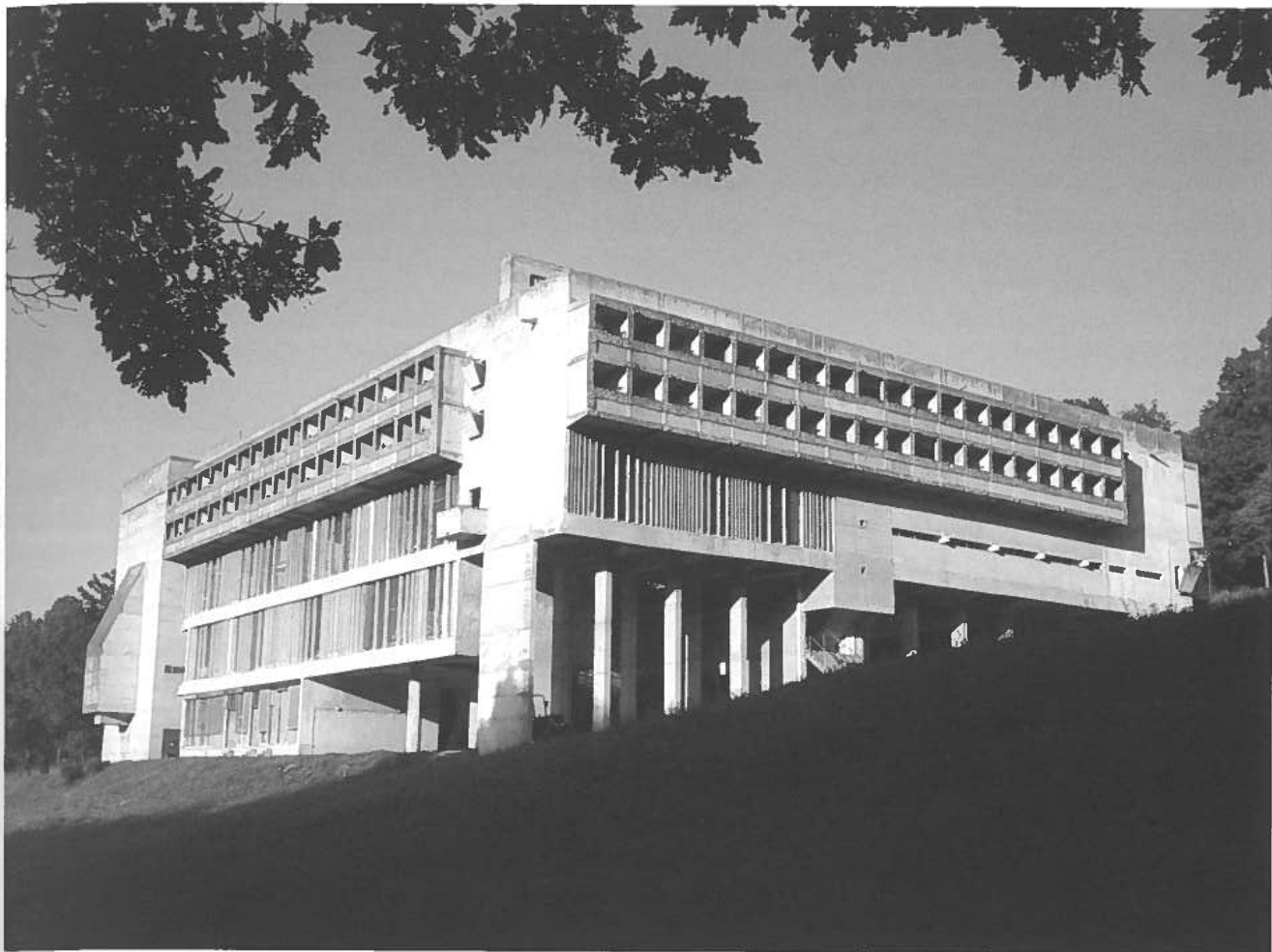
EUROPE

Europe seemingly has some of the strongest legislative controls to protect modern architecture. For example in both the UK and France, there is comprehensive legislation covering the listing,

Frank Lloyd Wright, *Fallingwater*, Bear Run, Pennsylvania, USA (1935) showing the deflection to the repaired cantilevered deck



all pictures by Geoff Rich



Le Corbusier, *Couvent de la Tourette*, Évieux, France (1953), is a listed building which is inspected by accredited conservation architect Didier Repellin

and accreditation schemes exist to control the qualification of architects involved in the repair of listed modern buildings. In France the majority of the Le Corbusier sites are listed buildings, however very often this protection only covers the external appearance of the buildings, and the interiors (including fitted furniture) are remarkably unprotected. There can also be cases where components within external elevations (e.g. windows) have been successfully argued by private developers as being beyond the field of the listing protection.

Despite having the highest standards of legislative control, however, it is possible to discover in Europe a few surprisingly *ad-hoc* repairs which have been undertaken as part of maintenance work, even though the buildings are often protected as national monuments.

USA

In the USA, there are contrasts in the way in which modern buildings are protected. At one end of

the scale, organizations such as the Western Pennsylvania Conservancy set the leading example. Working with highly skilled conservation professionals, their continuing work to care for Frank Lloyd Wright's fragile Fallingwater (as the most visited private house in the world) is undertaken to the highest possible standards of conservation work and curatorial presentation.

Elsewhere however, countless significant modern buildings are in private ownership and are far more vulnerable to change.

In the American context, whilst significant modern buildings may be recommended for listing by the government, private owners can resist such recommendations. Many of these key buildings now rest in the care of powerful institutions, and as a result decisions about the need to upgrade, refurbish and alter buildings may be taken with little or no resort to legislative control or best practice conservation techniques. In many instances, therefore, the legacy of Le Corbusier,

Frank Lloyd Wright and Louis Kahn depends entirely on building owners (and perhaps local experts) assisting and persuading guardians to make responsible decisions about their care, repair and management.

Louis Kahn, *Indian Institute of Management*, Amhedabad, India, 1960s–1970s. Photo showing structural problems due to poor original materials and a lack of maintenance



DOCOMOMO International!

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

INDIA

It is in India that perhaps the world's most compelling conservation challenge concerns Le Corbusier's Chandigarh, which is now more than fifty years old. The city's architectural heritage includes some of the best buildings of the modern movement anywhere in the world, including Le Corbusier's Capitol complex of Assembly Building, Secretariat and High Court buildings.

Like all modern buildings in India, none of the Capitol Buildings are protected, as the Indian listing process fails to recognize any monument less than 100 years old. The buildings are therefore reliant on the capability of the city administration staff and the tireless efforts of those campaigning for an appropriate approach to be taken in their repair and maintenance. Some irreversible changes have already been made to Le Corbusier's

buildings here, and the repair of the thin section *in-situ* concrete to the main portico in particular presents a major future challenge.

Thankfully, the work of Professor Kiran Joshi at the College of Architecture assists the City Administration in recognizing its current and future responsibilities and conservation challenges. This includes the development of a strategy for the future of the many 'city sectors,' which were designed by Le Corbusier's team of Maxwell Fry, Jane Drew and Pierre Jeanneret. The townscape is under immense pressure from the changing patterns of demand in the city and changes are affecting the appearance and mix of the range of original buildings. However no development framework, conservation area, or planning policy guidance yet exist to steer these decisions, and urgent attempts are made to curb the changes altering the city's original character.

CONCLUDING THOUGHTS

Successful conservation work is being achieved internationally where there is a combination of inventive thinking, economy of materials, good design and craftsmanship. Collaboration and sharing of knowledge is also an important aspect of modern building conservation which enables conservation professionals to achieve better solutions. The importance of the role of Docomomo is unparalleled in this respect and the international collaboration it fosters seems vital to the success of future projects concerning our modern architectural heritage.

GEOFF RICH is a partner with Feilden Clegg Bradley Architects in Bath, UK, and heads their Creative Re-use Team.
gr@feildenclegg.com



Le Corbusier, *The Assembly*, Chandigarh, India (1955), showing the condition of the concrete portico



DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

TRANSATLANTIC IMPRESSIONS

FRANCE-BRAZIL EXCHANGES

ANAT FALBEL
GUEST EDITOR

Le Corbusier.
External view of the Ministry of Education and Health, 1936-45

DOCOMOMO International:
This journal has been published as a printed version of docomomo Journal.
It has been scanned and made digitally available following our Open Access Policy.
We are not aware of any infringement of copyrights.

TRANSATLANTIC IMPRESSIONS REVEALING BRAZILIAN MODERNITY

■ HUGO SEGAWA
ANAT FALBEL

On June 20, 2005, a spirit of harmony and goodwill was definitely in the air. The seminar "Impressions transatlantiques" was held before a packed auditorium at the Maison du Brésil, at the Cité Internationale Universitaire, Paris. The temperature, of over 30° C (86° F), transported all those present to the tropics, and the cocktail that followed, during which 'caipirinhas' washed down typical Brazilian sweets, favored a privileged exchange between Brazilian and European researchers and a warm understanding between the speakers and the people who attended that afternoon.

Organized by Docomomo International and Docomomo Brazil as part of the celebrations of the Year of Brazil in France, this event brought together lecturers invited by Docomomo Brazil—Roberto Segre, Maria Stella Martins Bresciani, Mônica Junqueira de Camargo and Anat Falbel—and lecturers invited by Docomomo International—Gérard Monnier and Yannis Tsiomis—to reflect on the dialogue between Brazilian and international architecture during the first half of the twentieth century. The conference's theme dealt with a vital Latin American issue: the quest for a cultural identity. In Brazil, as elsewhere in Latin America, modernity and identity have been inseparable subject matters ever since nineteenth century romanticism.

Identity as a challenge for modernity is a crucial issue beyond the limits of architecture, and has had an impact on all of Brazil's twentieth century culture. Stella Bresciani points out the dilemma created by Brazilian intellectuals who, although trained in Europe or according to European standards propagated and mourned "the lack of an identity of their own, the discrepancy between Brazilian institutions and social 'reality,' the borrowed culture, the cities formed or reformed on the basis of imported models, and ideas out of their place." Moreover, their yearning for a national identity was also connected to a patriotic and nationalistic atmosphere typical of interwar Europe. According to Bresciani, the dilemma was further compounded by "this ill-defined or neglected sense of identity [that] is also emphasized in many reports and writings by foreigners who visited Brazil. Thus, it is difficult to determine to what extent this negative heritage reflects the internal views of Brazilian intellectuals, or a foreign outlook formed by an imagined-idealized-standardized European model."

Brazilian modern architecture is representative of this conceptual dilemma. Some consider the question a false paradox while for others the controversy remains a prevailing issue. Anat Falbel sheds new lights on this disagreement: "the perspective of foreign criticism could be justified by the confined view of Brazilian historiography, whose construction itself prevented, until very recently, the recognition of the contribution of 'other nationals,' as was the case with the production of architects who emigrated to that country." When dealing with the presence of non-Brazilian architects in Brazil, be they refugees from European conflicts or immigrants attracted by the New World's promises, Falbel shows how Brazil was also made more Brazilian with the help of non-Brazilians. Shaping a 'Brasilianity' involved more elements than a 'nativist'

position could provide. Acknowledging the multiculturalism and cultural diversity of the contemporary Brazilian society allows us to reveal this 'Brazilianity.'

The days are gone when *Brazil Builds* (1943), the Museum of Modern Art of New York's catalogue, and the book *Modern Architecture in Brazil* (1956) by Henrique Mindlin were the main sources concerning Brazilian architecture. From the mid-twentieth century onwards, historians such as Sigfried Giedion, Nikolaus Pevsner, Henry-Russell Hitchcock or Bruno Zevi, and then Leonardo Benevolo, Manfredo Tafuri & Francesco Dal Co, Kenneth Frampton, Alan Colquhoun, William Curtis and Josep Maria Montaner, among others, each identified and disseminated an image of Brazilian modern architecture.

Yet, what is this image? In her survey of part of this imagery, Mônica Junqueira de Camargo draws attention to certain recurrences. From the first mention of modern Brazilian architecture in 1932, to more recent writings in 2002, "except for extremely rare exceptions, [all] comment practically the same works by Carioca architects, which were realized between the 1930s and early 1940s, plus the odd example from the late 1940s or early 1950s, and generally put the emphasis on Brasília. A persistent bias is also the appropriation of Le Corbusier's principles in tropical climate." Repetition characterizes Brazilian architecture's image, seen as a cohesive ensemble and seemingly molded into a single Brazilian identity.

Although such repetitions are frequent with non-Brazilian authors, a genuine caution can be observed in the viewpoints of Yannis Tsiomis and Roberto Segre, who both focused on reappraising the interchange between Le Corbusier and Brazilian architecture. Examining the misunderstanding that this relationship was a one-way influence, they emphasize a mutual enrichment: Le Corbusier also learnt from his Brazilian and South-American experiences. Tsiomis undertakes what he calls a genealogy of Brazilian architecture and urbanism by scrutinizing the foreign models and the conditions that allowed their reception among the young architects of Rio de Janeiro. For him, the presence of Le Corbusier in Brazil and the "Corbusian attraction" that appealed to the first generation of the modern Brazilians had its counterpart in the Le Corbusier's delight and fascination with Brazilian nature and landscape, which inspired him for future projects, starting with the Plan Obus for Algiers. Focusing on the Ministry of Education and Health headquarters, Roberto Segre substantiates a reciprocal relationship not restricted to personal exchanges. He shows that, in the hands of Brazilian disciples, the initial appropriation of the Corbusian model developed into an original work, a reference for subsequent projects, which defined a school whose influence impacted a wider cultural universe, vastly exceeding Brazilian borders. Gérard Monnier's account corroborates modernity's most famous imagery in Brazil, and emphasizes its most representative aspects, especially a typology for public buildings that impressed his generation of admirers of Brazilian architecture.

The issues briefly evoked here were the backbone of the seminar "Impressions transatlantiques : le dialogue entre architectures nationale et étrangère au Brésil, 1930-1960." The lectures given during the day-long conversation on Brazilian modern architecture are now collected in this edition of the *Docomomo Journal*.

Docomomo Brazil would like to thank Anat Falbel for the seminar's scientific coordination representing Brazil; Maristella Casciato, Émilie d'Orgeix and Anne-Laure Guillet for their unconditional support in Paris; Inez Machado Salim, director of the Maison du Brésil, Cité Internationale Universitaire (Paris); the event's lecturers who kindly participated in the seminar: Gérard Monnier, Maria Stella Bresciani, Mônica Junqueira de Camargo, Roberto Segre and Yannis Tsiomis; the Brazilian researchers that contributed to the event: Ademir Pereira dos Santos, Adriana Irigoyen, Aline Coelho Sanches, Catharine Gati, Celso Ohno, Marcelo Barbosa and Renato Anelli; and the library of the Faculty of Architecture and Urbanism at the University of São Paulo and the City Hall of São Paulo, through its Departamento de Patrimônio Histórico, for placing their collection at our research's disposal. The invaluable support of Mirthes Baffi also helped to carry out this initiative.

DOCOMOMO International:

This journal has been published as a printed version of *docomomo Journal*.

It has been scanned and made digitally available following our Open Access Policy 34

We are not aware of any infringement of copyrights.

March 2006

LE 20 JUIN 2005, DANS
LE CADRE DE L'ANNÉE
FRANCE-BRÉSIL,
LA CONFÉRENCE

« IMPRESSIONS
TRANSATLANTIQUES :

LE DIALOGUE ENTRE
ARCHITECTURES NATIONALE
ET ÉTRANGÈRE AU BRÉSIL »

– ORGANISÉE PAR
DOCOMOMO INTERNATIONAL
ET DOCOMOMO BRASIL –

S'EST TENUE À LA CITÉ
INTERNATIONALE
UNIVERSITAIRE DE PARIS.
CHERCHEURS BRÉSILIENS
ET FRANÇAIS SE SONT RÉUNIS

UNE APRÈS-MIDI, EN PUBLIC,
DANS L'AUDITORIUM DE
LA MAISON DU BRÉSIL,
POUR RÉFLÉCHIR À LA
MODERNITÉ BRÉSILIENNE
DANS SES ÉCHANGES
AVEC L'EUROPE.

France–Brazil between 1920 and 1950

RECOGNIZING ONESELF IN THE 'OTHER'—OTHERNESS AS A MIRROR OF SIMILARITY

MARIA STELLA
MARTINS BRESCIANI

“One may call *otherness* the feeling of the other, that is, of seeing the other in oneself, of noticing the disaster, mortification or happiness of the other in oneself. This term thus becomes the opposite of what it means in the existential vocabulary of Charles Baudelaire—the feeling of being other, different, isolated and contrary. In Brazil, otherness is one of the remaining signs of matriarchal culture.”*

WITH THE FORMER PARAGRAPH, Oswald de Andrade returned, in 1950, to a dimension he considered decisive for the Brazilian character, that is, of “being primitive.” He drew his inspiration from the features of the “cordial man,” as formulated by Sérgio Buarque de Holanda in *Raízes do Brasil* [Brazilian Roots], in 1936—“affability in personal relationships, hospitality and generosity”—, which would represent the exact opposite of the ‘civilized man.’ Considered as a positive aspect, the expansion of emotionalism would reveal and to a certain extent allow the “cordial” man to express the panic of relying on oneself and the tendency to “live in the other,” which the ‘civilized’ man, necessarily polite and good-mannered, would never allow himself to do.

When he resorted to sociology, ethnology and history, Oswald de Andrade revealed the positive facet of primitive men and the totemic clan: the conception of life as ‘devouration,’ symbolized by the anthropophagous act, which would produce a social solidarity that does not exist in more civilized nations.

As early as 1924, in his *Manifesto of Pau-Brasil Poetry* [brazilwood poetry], he suggested that Brazilians should react to “all indigestions of wisdom” and assume their

DES ANNÉES 1920 À 1950, LES INTELLECTUELS BRÉSILIENS ONT TÉMOIGNÉ D’UN GRAND INTÉRÊT POUR LA FRANCE ; DE MÊME, LE BRÉSIL A ATTIRÉ UN GRAND NOMBRE DE LEURS COLLÈGUES FRANÇAIS. CET INTÉRÊT RÉCIPROQUE PEUT-IL ÊTRE RÉDUIT À UNE SIMPLE ATTRACTION POUR DES UNIVERS CULTURELS DIFFÉRENTS OU PRÉTENDUMENT OPPOSÉS ? LA FASCINATION POUR LA CULTURE EUROPÉENNE SERAIT-ELLE LE SEUL MOTIF POUR FAIRE DE PARIS UN IDÉAL DE CIVILISATION ? N’EST-CE QUE LA RECHERCHE DE L’ALTÉRITÉ, DE L’EXOTIQUE QUI POUSSE LES FRANÇAIS À ENTREPRENDRE LA TRAVERSÉE DE L’ATLANTIQUE ? CES INTERROGATIONS M’ONT MOTIVÉE À DÉCRIRE LA TRAJECTOIRE DE CERTAINS DE CES INTELLECTUELS ET ACADÉMICIENS AFIN DE RÉVISER LES INTERPRÉTATIONS QUI LIMITENT AU PROFIT DES SEULS BRÉSILIENS LE FRUIT DE CES ÉCHANGES AVEC LEURS COLLÈGUES FRANÇAIS.

being Brazilian in line with their times: “See with free eyes;” they should take advantage of “the present and double foundation—forest and school. The credulous and dualist race and geometry,” a privilege that allows one to

*Oswald de Andrade, *Um Aspecto Antropológico da Cultura Brasileira: O Homem cordial*.

understand electric turbines, production plants and exchange rate issues, "without losing sight of the National Museum. Pau-brazil." He encouraged his fellow citizens to be "mere Brazilians of [their] times. Practical. Experimental. Poets. Without book reminiscences."¹

In 1928, he reasserted the originality of the Brazilian character in his *Manifesto Antropofágico*, and proposed to stand firm "against all the importers of canned consciousness" and "pre-logical mentality for Mr. Lévy-Bruhl to study."

The opposed images of his text are engaging and constitute an appeal to what he calls "authenticity:" renouncing to copy and import ideas. These juxtaposed and associated images create a dilemma: how to be

This ill-defined or neglected sense of identity is also stressed in many reports and writings by foreigners who visited Brazil. Thus, it is difficult to determine to what extent this negative heritage reflects the internal views of Brazilian intellectuals, or a foreign outlook formed by an imagined-idealized-standardized European model. This image of Brazilians as beings that linger between places reaches beyond the cultural dimension and constitutes a powerful political argument.

IN THE 1910s AND 1920s, the analyses of Alberto Torres and Francisco de Oliveira Vianna shaped two irreconcilable images: that of the liberal democratic institutions of the 1891 Republican Constitution, which



São Paulo in the 1930s, between a cosmopolitan and a national identity. Claude Lévi-Strauss, *Saudades do Brasil* (São Paulo: Companhia das Letras, 1994), 31

"mere Brazilians of [their] times," when, after all, to reach his conclusion, Oswald used the intellectual training, grammar and language of the colonizer? It is a persistently present dilemma for Brazilians.²

HE AGREED WITH OTHER 'INTERPRETERS' of Brazil who concluded that their people had not yet become aware of their singularity: their 'character,' their 'identity,' their special insertion into the world. According to him, Brazilians dwelled in an undefined identity space, neither national nor foreign: they were still "exiles in their own land."³

presupposed citizens and a public opinion, and that of an ignorant population, easily manipulated by powerful land owners.⁴

This gap underpinned practically all the assessments on Brazil between the 1920s and 1930s, although their authors, Sérgio Buarque de Holanda, Paulo Prado, Caio Prado Junior and Gilberto Freire, among others, adopted different standpoints and theoretical bases.⁵ All were opposed to the liberal and federative republican political institutions and the way they were put into practice. And, although they proposed different political projects, their conclusions matched. This resistance to liberal institutions

paved the way for the political and military coup of 1930. Authoritarianism settled in, and in 1937, another coup enforced the dictatorship of the Estado Novo.

However, in order to establish a dialogue between foreign and Brazilian authors, we cannot simply oppose closed assessments and constructed images. We must also take into account the events and ideas that underpinned the views of both those who landed and those who lived in Brazil. Between 1914 and 1945, the great world wars uncovered, to the world's amazement, the barbarity underlying the civilized nations. Destruction, death of civilians, genocide: these words reveal the feeling of horror when confronted with the prejudices that surfaced

and showed how thin the layer of respect, the mask of urbanity and civilization that covers the original barbarity was. In this unsettled period, reason and rational thought were in crisis in Europe.⁶

PATRICK PETITJEAN retraced the history of the French missions that, between 1934 and 1940, with Italian and German teachers, helped establish the University of São Paulo. He mentions a persistent quest for the French "cultural influence" in Brazil since the early nineteenth century, that increased at the beginning of the twentieth century with the Groupement des Universités et Grandes Écoles de France pour les Relations avec l'Amérique Latine. He also shows that the French mission in Brazil contributed to the subsequent careers of its collaborators.⁷

PIERRE RIVAS recalls that these Europeans, who landed in Brazil for different reasons, brought with them important issues: the forsaking of the 'universalist'⁸ values, the beginning of a destruction of Western reason through Marxist and psychoanalytical criticism, surrealism and ethnology. Everything led to favoring "the Western world's otherness, primitivism appearing as the esthetic-theoretical thrust of modernity, from Black art to Primitive art."

Rivas adds that "the external picturesqueness of exoticism henceforth transmuted itself into a mythopoetical function and Brazil ceased to be the place of an off-centered discourse (a so-called 'Latinity,' actually formulated in France) to become literary matter and aesthetic elaboration on which a worn out and exhausted France,



São Paulo, 1935: contrasts.
Claude Lévi-Strauss, *Saudades do Brasil* (São Paulo: Companhia das Letras, 1994), 36

withdrawn into its provincialism, would project its nostalgias, dreams, and searches."⁹

Much has been written about the presence of foreigners in Brazil: their valuable collaboration to establish the University of São Paulo and the Free School of Sociology and Political Sciences, in São Paulo, and their courses at the University of Brazil, in Rio de Janeiro. Teachers such as Paul-Arbouste Bastide, Claude Lévi-Strauss, Roger Bastide, Fernand Braudel and Pierre Monbeig, among others, played a crucial role in three disciplines: ethnological anthropology, the *Annales* [records and archives, editor's note] school of history and modern geography.

LE CORBUSIER AND BLAISE CENDRARS, who obtained an invitation-contract for the former to make a stopover in Brazil on his way to Buenos Aires, must also be mentioned as well as catholic and monarchist Georges Bernanos, who came to Brazil in 1938.¹¹

I will focus on Lévi-Strauss and *Tristes Tropiques*,¹² a crucial book for my argument since it reveals reminiscences of the writings by Oswald de Andrade quoted above. Published in 1955, this book constituted the first academic presentation of Brazil to a wider French public. Immediately acclaimed by French intellectuals, it would henceforth be "included in the program of various recruitment examinations for the civil service (or for the Grandes Écoles) in the 1960s–1970s."¹³

It comprises three sections: an informal travel account; the detailed analyses of indigenous tribes; and an autobiographical account. Since it presents essential

chapters for the notion of 'otherness' constructed through an ethnocentric training, I will present the latter part holding a dialog with the 'otherness' ultimately revealed in Oswald de Andrade's Manifestos.

Following his travels to India and Islam after WWII, the first chapters of his autobiographical reflections, "Onboard Ship" and "West Indies," narrate his exile from France in 1941 and the difficult transatlantic journey, with André Breton and Victor Serge as companions. Worse still is the description of his arrival in Fort-de-France where he was obliged to relinquish or at least temper "the exaggeratedly optimistic view of the civilized amenities to be expected after four centuries of colonization." (1992: 26-27) "Guanabara" reports his arrival in Rio and what he felt revealed that he had crossed the Equator and the Atlantic, and was in the New

which pass from freshness to decay without ever being simply old." He sees evident contrast between European cities, which, he thinks, benefit from the passage of centuries, and the American ones (New York, Chicago, São Paulo) that decay with the passage of years. The reconstruction of these cities in a continuous renovation movement struck him. (1992: 95-98) His observations about American cities differ from those concerning Asian cities, described in the final chapters. (1992: 395-397) Lévi-Strauss was obviously more capable of looking at the past and understanding ancient civilizations. As a Frenchman, located somewhere between the Eastern and European sense of time, somewhere between the extremely long and the merely long terms of duration, he lacked the necessary concepts to understand the quick, accelerated time of the New World cities.



Candido Portinari on Hans Staden, Cultural Anthropophagy: *ng a corpse*, 1941. Ricardo Ohtake, ed., *Portinari devora São Paulo: Terceiro Nome*, 1998), 116



Hans Staden, Anthropophagy: *tearing a prisoner body*, 1557. Ricardo Ohtake, ed., *Portinari devora Hans Staden* (São Paulo: Terceiro Nome, 1998), 79

World. Light clothes, almost no transition between buildings and roadways, his sudden wealth due to the relation salary-cost of living and the somewhat disappointing fact of noticing that travelers no longer met "civilizations radically different from their own." Thus, "The search for the exotic boils down to the collecting of earlier or later phases of a familiar pattern of development," that is, that "the tropics are less exotic than out of date." (1992: 86-87)

A CLICHÉ describes São Paulo: "Some mischievous spirit has defined America as a country which has moved from barbarism to decadence without enjoying any intermediary phase of civilization. The formula could be more correctly applied to the towns of the New World,

HIS ASSESSMENT of the 'Paulista society' never departs from the commonplace: a limited elite allocating roles to its different members, without any "desire to go more deeply into a given branch of knowledge," who "devoured manuals and works of vulgarization." (1992: 99-100)

In the final reflections of the chapter "The Apotheosis of Augustus," which metaphorically retraces his own professional trajectory, he strategically wonders "Why [have I] come here? With what hopes or what objectives? What exactly is the nature of anthropological research?" (1992: 376) Such questions today seem to be somewhat of an anachronism, since Lévi-Strauss used his notes to write *Tristes Tropiques* only after spending some years in the United States and after having permanently returned

to France in 1947, where the book would bring him academic prominence as an ethnographer.

TRISTES TROPÍQUES encloses itself in a space of questions, indeterminate place where associations permeate its reasoning, where Lévi-Strauss eventually wonders if “the value [the ethnographer] attaches to foreign societies” is not “a function of his disdain for, and occasionally hostility towards, the customs prevailing in his native setting.” (1992: 383) He even reverses the notion of anthropophagy as being the ultimate horror: according to him, neither this practice, described as a barbarous custom in many travel accounts, nor others that it could be compared to, could possibly be worse than what happened in the European extermination camps. He distinguishes a cultural anthropophagy, which he calls

spiritual traditions of the Ancient World—Hellenism, Hinduism and Buddhism (in addition to the Persia of Zoroaster)—lived side by side until Islam invaded the region. (1992: 396) There, the ethnographer finds ancient springs that mix their waters. “I myself, a European visitor meditating on the ruins, represent the missing tradition,” finally asking: “Where better than on this site, which offers him a microcosm of his culture, could an inhabitant of the Old World, renewing the links with his past, meditate on his destiny?” (1992: 396) He then establishes a parallel between Islam and Europe, overflowing with a controversial sense of its civilizing mission: “Islam is the West of the East,” “Islam has kept its gaze fixed on a society which was real seven centuries ago.” It is a reflection of a France that is “incapable of thinking outside the framework of an era which came to



Candido Portinari on Hans Staden, Cultural Anthropophagy: *Indian biting a bone*, 1941. Ricardo Ohtake, ed., *Portinari devora Hans Staden* (São Paulo: Terceiro Nome, 1998), 118



Hans Staden, Anthropophagy: *Women and children eating entrails's mash*, 1557. Ricardo Ohtake, ed., *Portinari devora Hans Staden* (São Paulo: Terceiro Nome, 1998), 78

“positive,” where ingesting part of the body of an ascendant or enemy incorporates or neutralizes their power, and opposes it to others accepted as civilized: dissecting tables and our legal and prison systems that eject criminals from the society, a punishment the North-American Plain Indians would never conceive. (1992: 387–388) This conception of a positive anthropophagy is evidently akin to that of Oswald de Andrade and other Brazilian intellectuals who used the notion to vindicate the incorporation of foreign influences to Brazilian culture: the idea being that European culture is ingested and digested by Brazilians who eventually turn it into their own unique culture.

In the final chapter, “Taxila,” his memories and associations take him to Asia, where three of the greatest

an end a century and a half ago.” (1992: 405)

LÉVI-STRAUSS recognizes himself in the movement of thought that goes from East to West within two millennia during which, cumulatively “man takes along with him all the positions he has already occupied, and all those he will occupy.” (1992:412) When he looks into the force of ‘structures,’ he establishes the image of layers of ‘cultures’ superimposed in the unconscious or subconscious of Europeans and deconstructs national singularities by congregating cultures apparently dissimilar and from different ‘temporalities.’

IN HIS FINAL PAGES, Lévi-Strauss meets the reflections of Oswald de Andrade and, far from solving the dilemma of the thinker’s condition, remains in a space of

indetermination where "otherness" dissolves: "What else, indeed, have I learned from the masters who trained me, the philosophers I have read, the societies I have visited and even from that science which is the pride of the West, apart from a few scraps of wisdom which, when laid end to end, coincide with the meditation of the Sage at the foot of the tree?" (1992: 411) This sentence contrasts with previous statements and reverses the figure of 'otherness': "For us European earth-dwellers, the adventure played out in the heart of the New World signifies in the first place that it was not our world and that we bear responsibility for the crime of its destruction." (1992: 393)

Should we understand the 'interpreters' of Brazil and colonization's disaster as being simultaneous and related to the nostalgia of Europe, since Brazilians are descendents and heirs of the French mission's traditions. Can Brazilians be seen as apart from this lineage? Would they be 'strange' beings who, according to Zygmunt Bauman, form disconcerting and omnipresent entities that "can no longer be included in the philosophical binary opposition (friends-enemies), which resist it and disorganize it without constituting a third term?"¹⁴ Disconcerting, agonizing entities appeased only by the definite place assigned to them—beings without a life of their own, fed on ideas not originating from their own place? Or, rather, entities that legitimate the intellectual task of relentlessly searching for their elucidation? Entities constructed by academics and intellectuals, which ensures them a place within the selected circle of the specialists?

Lévi-Strauss gave up his provincial teacher's life to find his origins, the roots of the Western tradition. After his long journey, he melancholically concluded: "Through a remarkable paradox, my life of adventure, instead of opening up a new world to me, had the effect rather of bringing me back to the old one, and the world I had been looking for disintegrated in my grasp." (1992: 376) Oswald de Andrade proposed to search for our origins/roots in the cultures of the 'Brazilian' aboriginal groups; he developed a telluric conception according to which the native soil molds and merges the aboriginal tradition and the cultural heritage from Africa that together eventually shape 'Brazilianity.' In 1950, after the shocking experience of WWII, he considered that "human thought" was returning to the conceptions of matriarchy: "the anguish of Kierkegaard, the 'care' of Heidegger, the feeling of 'shipwreck' in Mallarmé and Karl Jaspers, the 'nothingness' of Sartre are signs that philosophy is going back to the ancestral fear of life, which is 'devouration.' It is a matriarchal conception of the world without God."¹⁵

THE REFLECTIONS OF THESE AUTHORS raise a wide range of questions. Yet, they all had a common factor: as for a significant number of Brazilian and foreign

scholars looking for their origins and roots, their paths meet in a disenchanted vision and disappointment with the world in which they lived.

MARIA STELLA MARTINS BRESCIANI is an historian, full professor in contemporary history at the University of Campinas (2003) and director of the Interdisciplinary Center for the Cities Studies at the University of Campinas. She received her Ph.D in social history from the University of São Paulo (1976). Her main research field is urban history and historiography, and amongst her many publications are: *Londres e Paris no séc. XIX. O espetáculo da pobreza* (Brasiliense: 1981, 10th ed. 2004), *O charme da ciência e a sedução da objetividade. Oliveira Vianna entre intérpretes do Brasil* (São Paulo: EdUnesp, 2005).

Translated by Alain Pierre Alban François

NOTES

- 1 Oswald de Andrade, "Manifesto da Poesia Pau-Brasil" (18/03/1924) and "Manifesto Antropofágico" (01/05/1928), *Obras Completas 6* (Rio de Janeiro: Ed. Civilização Brasileira, 1971, 1972), 5–10.
- 2 Darcy Ribeiro, *O povo brasileiro. A formação e o sentido do Brasil* (São Paulo: Companhia das Letras, 1995), 452–453; Thomas Skidmore, "Criadores de mitos: os arquitetos da identidade nacional brasileira," *O Brasil visto de fora* (Rio de Janeiro: Paz e Terra, 1994), 71–98.
- 3 Sérgio Buarque de Holanda, *Raízes do Brasil* (Rio de Janeiro: Livraria José Olympio Editora, 1969), 5th edition (first published in 1936), 3–4.
- 4 Alberto Torres, *O Problema Nacional Brasileiro* (Brasília: Editora da UnB, 1982), first published in 1914; Oliveira Vianna, *Populações meridionais do Brasil*, 7th edition (Belo Horizonte: Itatiaia; Niterói: Universidade Federal Fluminense, 1987), vol. 1 "Populações do Centro-Sul" (first published in 1922).
- 5 Paulo Prado, *Retrato do Brasil* (São Paulo: IBRASA/INL, 1981) (first published in 1928); Gilberto Freyre, *Casa Grande & Senzala* (Rio de Janeiro: Schmidt, 1933); Caio Prado Junior, *Evolução Política do Brasil* (São Paulo: Brasiliense, 1961), 3rd edition (first published in 1934).
- 6 Alicia Dujovne Ortiz reconstructs the intellectual atmosphere of France in the interwar years in *Dora Maar. Prisioneira do olhar* (Rio de Janeiro: Imago, 2004), 61–ff.
- 7 Patrick Petitjean, "As Missões Universitárias Francesas na Criação da Universidade de São Paulo (1934-1940)," *A Ciência nas relações Brasil-França (1850-1950)*, 259–ff., and "Dimension culturelle, influences idéologiques et images scientifiques dans l'histoire des relations scientifiques franco-brésiliennes. 1850-1940," *Imagens Recíprocas do Brasil e da França* (Paris: IHEAL, 1991), 827–843. On the Groupement and the establishment of USP, see Fernanda Massi, "Franceses e norte-americanos nas Ciências Sociais brasileiras. 1930-1960," In Sergio Miceli, ed., *História das Ciências Sociais no Brasil* (São Paulo: Vértice, Editora Revista dos Tribunais, IDESP, 1989), vol. 1, 410–460. Régis Tettamanzi, *Les Écrivains français et le Brésil. La construction d'un imaginaire de La Jangada à Tristes Tropiques* (Paris: L'Harmattan, 2004).
- 8 "Universalist" expressing in fact, an ethnocentrism of the 'same,' the 'same' being a philosophical concept in opposition to the 'other' who is not from a Western culture.
- 9 Pierre Rivas, "Le Brésil dans l'imaginaire français : tentations idéologiques et récurrences mythiques (1880-1980)," *Imagens recíprocas do Brasil e da França*, vol. 1, 120–121.
- 10 Maria Isaura Pereira de Queiroz, "Le développement des sciences sociales au Brésil : naissance, formation systématique et expansion," *Imagens recíprocas do Brasil e da França*, vol. 2, 691–712.
- 11 See Tettamanzi, *Les Écrivains français et le Brésil*, 355–ff.
- 12 Claude Lévi-Strauss, *Tristes Tropiques* (Penguin Books: New York, 1992). Tr. John & Doreen Weightman.
- 13 Michel Hénaff, *Claude Lévi-Strauss* (Paris: Belfont, "Les Dossiers," 1987), 275–277, and Tettamanzi, *Les Écrivains français et le Brésil*, 309.
- 14 Zygmunt Bauman, "Modernidade e Ambivalência," In Mike Featherstone, ed., *Cultura Global. Nacionalismo, globalização e modernidade* (Petrópolis: Vozes, 1994), 155–182.
- 15 Oswald de Andrade, "Um aspecto Antropofágico da Cultura Brasileira: o Homem Cordial," In *A utopia antropofágica* (São Paulo: Globo, 1990), 2nd ed., 144.

Immigrant Architects in Brazil

A HISTORIOGRAPHICAL ISSUE

ANAT FALBEL

During the last decades, the studies on the achievements of immigrants in the most diverse fields of artistic expression, from the fine arts to literature, have greatly increased due to the acknowledgement of their importance as agents in the framing of modernity's process in Latin-American countries, which includes their remarkable participation as industry entrepreneurs and their insertion in the public sphere through politics.

HENCE, following this rising awareness of the contribution of immigrant architects in the transformations of the major Brazilian urban centers' landscape, we would like to suggest some hypotheses about the dialogue that took place between Brazilians and foreigners and its influence on the historiography of modern Brazilian architecture which, until the 1980s, dealt mostly with its main figures, linked to the Carioca School.

IN FACT, Brazil became known to foreign eyes at the beginning of the nineteenth century, when, owing to the Napoleonic wars, the colony became the Portuguese kingdom's seat. After its ports were freed, the country began to be regularly visited by artistic, scientific and military missions, such as the one led by French architect Auguste-Henri Victor Grandjean de Montigny, the creator of the Beaux-Arts School in Rio de Janeiro (1816). However, the flux of Europeans coming to Brazil to serve the emerging cosmopolitan society only really increased between the last quarter of the nineteenth century and the first decades of the twentieth century. Among them were writers, journalists, actors, and photographers, like Marc Ferrez, of French origin, who turned his eyes to the mythical and sensual aspects of the country at the same time as he depicted the growing urbanization. Mainly Italian and French architects and urbanists such as Joseph-Antoine Bouvard, Alfred Agache, Joseph Gire, or the pair of architects Marmorat and Viret were contracted either by private entrepreneurs or the civic power. They shared their clients with some Brazilian architects born into wealthy families, who had studied in European or American universities. Following the same path as other

LA CONTRIBUTION DES ARCHITECTES IMMIGRANTS EST UN SUJET RÉCENT DANS L'HISTORIOGRAPHIE DE L'ARCHITECTURE BRÉSILIENNE, QUI SE LIMITAIT, JUSQU'AU DÉBUT DES ANNÉES 1980, À L'ÉTUDE D'UN PETIT NOMBRE DE PERSONNALITÉS LIÉES À L'ÉCOLE CARIOCA. LES ARCHITECTES IMMIGRANTS JOUENT POUTANT UN RÔLE ESSENTIEL DANS LA TRANSFORMATION DU PAYSAGE ET DES CENTRES URBAINS, NOTAMMENT PAR LEUR ASSOCIATION AVEC DES INVESTISSEURS BRÉSILIENS OU DES COMPATRIOTES. EN OUTRE, DANS LES ANNÉES 1950 ET 1960, ILS INFLUENT DEUX GÉNÉRATIONS QUI SONT LEURS ÉLÈVES DANS LES GRANDES ÉCOLES D'ARCHITECTURE ET QUI SE FORMENT DANS LEURS AGENCES. NOUS PROPOSERONS, DANS CETTE ÉTUDE, DES HYPOTHÈSES AUTOUR DU DIALOGUE ÉTABLI ENTRE ACTEURS BRÉSILIENS ET ÉTRANGERS, ET DE SON INFLUENCE SUR L'HISTORIOGRAPHIE ARCHITECTURALE PENDANT LA PÉRIODE D'INTENSE EFFERVESCENCE CULTURELLE DE LA DICTATURE POPULISTE DE L'ESTADO NOVO.

European intellectuals, French architect Victor Dubugras, who settled in Brazil after a passage and some years of work in Buenos Aires, Argentina—a polarizing cultural center where, since the early twentieth century, an urban infrastructure had been meteorically implemented—can be considered one of the precursors of Latin-American modern architecture for the importance of his projects and the impact of his architecture course at the Polytechnic School of São Paulo.¹

AS ALSO HAPPENED elsewhere, in North and South America mainly but also in the Middle East, a number of architects and engineers who had matured within the

European modern movement settled in Brazil during the interwar period and immediately after WWII. Refugees from a shattered Europe, these immigrant professionals, some of whom were already well recognized in their home countries, ultimately exerted their influence by training two generations of architects, either through the hundreds of projects that unfolded in the main urban centers between 1940 and 1960—a period characterized by the great changes generated by a strategy of growth based on industrialization—, thanks to their architectural firms, where dozens of newly graduated architects started their careers, or through their teaching activities in the leading Brazilian schools.

TO ANALYZE THE ACCOMPLISHMENTS of these immigrant professionals in Brazil, we suggest two directions: the first is their understanding as a group phenomenon, and the second consists in deconstructing the model proposed by the historiography of modern architecture in Brazil until the 1980s.

The concept of a group that shares a common origin, or *Landmannschaft*, be it at a national or European level, helps us in the analysis of the achievements of these modernizing agents by describing a diversity of interrelations that involved not only architects, engineers, or landscape architects but also contractors, and their varied associations and photographers who registered the vital shift in the urban horizon, in addition to furniture designers, engravers, painters and sculptors whose production completed the modern spaces created by specific groups, and echoed far beyond the immigrant circles to which they belonged.

THE SAME CONCEPT allows us to identify amongst the clusters of immigrants, the group of Italian speaking architects that included, among others, Rino Levi (1901–1965), Daniele Calabi (1906–1964), Giancarlo Piretti (1906–1977), Lina Bo Bardi (1915–1992), Mario Russo (?–1996) and even Bernard Rudofsky (1905–1988) despite his Austrian origin; a Eastern Europe group represented by names such as Lucjan Korngold (1897–1963), who was born and graduated in Warsaw, Jorge Zalszupin (b. 1922) certified in Bucharest, and Victor Reif (1899–2000) graduated in Germany; or Gregori Warchavchik (1896–1972), born in Odessa, although he studied with Piacentini at the University of Roma; a German group formed by architects like Alexandre Altberg (b. 1908) who attended the Bauhaus; and also those who had been trained in France, such as Jacques Pilon (1905–1973), from the École des Beaux-Arts and Franz Heep (1902–1978), who had studied and worked with Adolf Meyer in Frankfurt before going to Paris where he collaborated with André Lurçat, Le Corbusier and Jean Ginsberg. Since a national expression is indeed the assemblage of many other-national strands and sedimentations, all the production of

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal.

It has been scanned and made digitally available following our Open Access Policy.

We are not aware of any infringement of copyrights.

the above mentioned architects should be analyzed in the context of a renovated comparative method as suggested by Marjorie Perloff for literature studies.²

THE 'DAMAGED' LIFE of the exiled intellectuals has already been pointed out by Adorno.³ In the case of Brazil, even the tropical sun was not sufficient to remove shadows and dry the soaked shipwrecks, as expressed by Stefan Zweig's biographer⁴ when describing to the writer's last season. Nevertheless, as the work and life of Erich Auerbach evidenced, the outlook of these exiles transcends national limits and endows them with an original vision. Whereas most people are above all aware of only one culture, one setting, or one country, exiles are conscious of at least two, which makes it easier for them to reconcile the universal with the particular.⁵

Pietro M. Bardi and Lina Bo Bardi arriving in Rio de Janeiro (1947)



© Institute Lina Bo and P.M. Bardi



Group of immigrants architects and engineers of German language in a meeting with Mies van der Rohe (São Paulo, 1957). Standing from left to right: arch. Gregorio Zolko, Paul Martin Liberman; seating from left to right: arch. Victor Reif, arch. Lucjan Korngold, arch. Francisco Beck, arch. Alfredo Becker, eng. Bresslau and eng. Bastian, arch. Mies van der Rohe, Manfredo Gruenwald (owner of the architectural magazine *Acrópole*), arch. Phillip Lohbauer, arch. Franz Heep, arch. Herbert Duschenes

© archive Adriana Irigoyen

BORN IN ITALY, architect Lina Bo Bardi, who settled in Brazil in 1946 with her husband Pietro Maria Bardi—the creator of the Art Museum of São Paulo—used the same arguments concerning the trajectory of French photographer Pierre Verger in Bahia. She maintained that he had never left his ‘European’ position, that is, a cultural position that allowed him to fully grasp a city and understand its dwellers as if he were one of them, yet keep a distance from both dangerous folklore and inane interpretations.⁶

However, the possibilities of integration within diversity, outlined in the aspirations for world peace of post-WWII intellectuals, clash with the problematization suggested by Bruno Zevi, who, in 1957, raised the issue of émigré production. In a specific reference to Polish-born Lucjan Korngold, he described his Brazilian works as “emblematic of his being an immigrant.”⁷ Zevi would later come back to the subject in his text about Erich Mendelsohn, and also in reference to Lina Bo Bardi, his lifelong friend, for whom he insists that she had experienced “the tenacious and afflictive immersion into the enigmatic Brazilian world.”⁸

THEREFORE, this issue concerns less architecture itself, than the generation of artists and architects that embodied the modernist ideals of freedom—as a reaction to post-WWI exacerbated nationalisms—exiles from a nazi-fascist Europe that were deemed either ‘internationalist’ or ‘stateless’ by these nationalists. That is why instead of referring to the diaspora of the modernist movement⁹—considering that the term “diaspora” offers

not only a particular historical meaning, but also more complex and comprehensive religious, eschatological and political-philosophical connotations—we suggest the figure of the Wandering Jew, elaborated on the basis of the idea of diaspora, as the best metaphor for this exiled generation.

Hence, an analysis of the accomplishments of these émigrés, understood as modernizing agents in their various fields of influence, presupposes the existence of a dialogue between the mother tongue of each creator and the local language, or the “language of the other,” as expressed by Derrida.¹⁰ Therefore, we may investigate how the discourse between Brazilians and foreigners proceeded amidst the intense cultural ferment and fiery nationalism that characterized the 1930s and the 1950s, initially under the authoritarian and populist government of the Estado Novo, and the subsequent governments that abided by the same mass culture perspective.

In fact, modernism, which followed the Brazilian political and economical transformations during the first two decades of the twentieth century, emerged and matured as an aesthetic project whose complementary face was ideological. Both aspects reflected the awareness of the country and the desire and search for a national expression. Modernism was absorbed as an integral part of the political project of the Estado Novo, as illustrated by the endeavors of Minister Gustavo Capanema, at the Ministry of Education and Health. In order to identify “nation” and “state” by strengthening the national feeling of identity, Capanema established a program, which, in addition to standardizing the national educational

content, as opposed to regionalist practices and teaching, also aimed to eradicate all ethnic, linguistic and cultural minorities. Not very far from its German and Italian models, homogenizing the culture implied excluding 'strangers,' considered as foreign bodies within the national project.

IN SUCH A CONTEXT, art and those who produced it in its most diverse manifestations were more often than not channeled into state service. However, since the line that separates cultural actions—eminently educative and formative—from political-social mobilization and actual propaganda is very thin; ambiguity surrounded the presence of modernist intellectuals in the public service during Getulio Vargas's dictatorial regime, when the field of culture became an 'official business.'

Characterized by the need to assert a national identity, these cultural circumstances also influenced the modernist movement in other Latin-American countries and determined the paradigm of the historiography of

Brazilian modern architecture's. The assertion of nationality led architect Lucio Costa, the future manager of Brasilia's urban plan, to declare in 1948, that the Brazilian genius expressed itself through the personality of Oscar Niemeyer, exactly as, in the eighteenth, it had expressed itself through the personality of baroque sculptor Antonio Francisco Lisboa, the 'Aleijadinho.' Therefore, Costa suggested a national narrative using a 'figural' perspective—a symbolic relation linking past, present and future—that would be subsequently reused by Brazilian and foreign authors. Hence, Costa can be considered as the initiator of the Brazilian architecture's historiographical paradigm—to which Philip Goodwin had already alluded in the *Brazil Builds* exhibition and its catalogue (1943)—inserted in a 'cultural mentality' characterized by the double assertion of nationality-modernity. Such a statement would still be present until the mid-1960s, in the conceptions of Brazilian nationalism grounded in the economical development of the country, which were generated at the Superior

São Paulo, building the modern city, c. 1950



© photo Peter Scheier, Jewish Historical Archive



Gregori Warchavchik, architect's residence, São Paulo, 1927–28

Institute of Brazilian Studies, and among the group of progressive intellectuals who gravitated towards the Brazilian communist party.

NEVERTHELESS, just as conservatism in any form of thought always fears the novum, the paradigm built by the Brazilian intellectuals under the aegis of nationality was afraid of the 'different,' of the 'other'—the foreigner that presented itself as a new paradigm.

However, one should recognize that in Brazil the border between 'national' and 'foreign' was often imprecise. The formulation of the 'anthropophagy' concept was an attempt at settling the tensions and contradictions of a country that wanted at the same time to free itself from its patriarchal and colonized roots and to adjust itself to the artistic and cultural manifestations of the European avant-gardes. The dilemma of cultural dependency was solved by choosing the man-eating Indian as a metaphor for the Brazilian incorporation of the 'other's' attributes.

In 1944, when MoMA's *Brazil Builds* catalogue was published, writer Mario de Andrade, one of the leaders of the modernist movement, claimed that it constituted a

humanitarian gesture on the part of the Americans, regenerating the confidence of Brazilians and diminishing the disastrous inferiority complex of the *mestiços** by recognizing that Brazilian modern architecture was as worthy as that of the United States or France.¹¹

YET, SHORTLY BEFORE, in 1943, he had pointed out that, in Brazil, the modern movement was not supported by industrialists and foreigners, but by the traditional aristocracy.¹² On the contrary, however, recent researches¹³ show the commitment, enthusiasm, and services that involved the protagonists of the modernist movement and a wide, well-off and refined circle of politicians, entrepreneurs and professionals that included immigrants as their patrons, while the national elite privileged the academic artists.

In the field of architecture, the presence of immigrant architects linked to the modernist milieu, such as Gregori Warchavchik—who published *About Modern Architecture* (1925), the first modern architecture

* Portuguese term meaning "mixed-breed," of, in this context, African, European and Indian races. – ED.

manifesto in Brazil—, was the subject of fierce criticism from academic and traditionalist architects. On the one hand, the criticism Warchavchik received from the beaux-arts architects was rooted both in his modernism and in his being both a foreigner and Jewish. On the other hand, although being praised by others as a forerunner of Brazilian modern architecture (he was invited by Le Corbusier to represent Brazil at the CIAM), he could not be recognized as such by the Brazilian modernists given the nationalistic atmosphere of a Brazilian modern historiography. Moreover, his importance as a pioneer was questioned in comparison with Niemeyer's accomplishments, that Lucio Costa considered as keeping direct links with the original sources of the world movement that was renewing modern architecture.¹⁵

IN FACT, DURING THE 1930s, Le Corbusier and F.L. Wright had already turned their attention to the new sensibility towards nature and site. In that sense, Oscar Niemeyer's production, as well as that of Alvaro Aalto, Junjo Sakakura, Luis Barragan, Josep Lluís Sert and Erich Mendelsohn, was part of the reorientation of the modern movement through the concept of regionalism, as advocated by Lewis Mumford since the 1920s. This involved understanding architecture as a culture that transcends itself and as a synonym of modernity, founded in the perception of place, the accomplishments of science and the experience of democracy.¹⁶ Such a reorientation was at the root of the

MoMA's initiatives carried through by Elizabeth Mock between 1934 and 1945, such as the 1943 *Brazil Builds* exhibition. Moreover, Philip Goodwin, who organized the catalogue with photographer G.E. Kidder Smith, identified the presence in Brazil of a number of architects of foreign stock "already qualified, ready to apply ideas and principles."

BUT unlike Goodwin's positive comment concerning their contribution, the nationalist perspective that already imbued the first Brazilian modern architects was also to be found in one of the first historical endeavors, *Paulista Architecture*, that dealt with São Paulo's modern architecture, and also mentioned immigrant architects: the author, architect Luís Saia, director of the State Agency for Historical Heritage in São Paulo, insisted that, although the architecture offices created in the 1940s were concerned with introducing a modern language, foreign architects were called on to satisfy "the old habit of the surviving agrarian structure."¹⁷ Such an assertion shows that not only did the author ignore the true origins of the real estate entrepreneurs linked to these immigrant professionals, but also that he had no interest in distinguishing any contribution in terms of architectural vocabulary, committed as he was to the progressive nationalism that counted many Brazilian intellectuals in its ranks. To defend a 'Brazilian culture' Saia attacked the 'foreigner,' which included also the urban projects developed by Father L.J. Lebreton in Brazil.

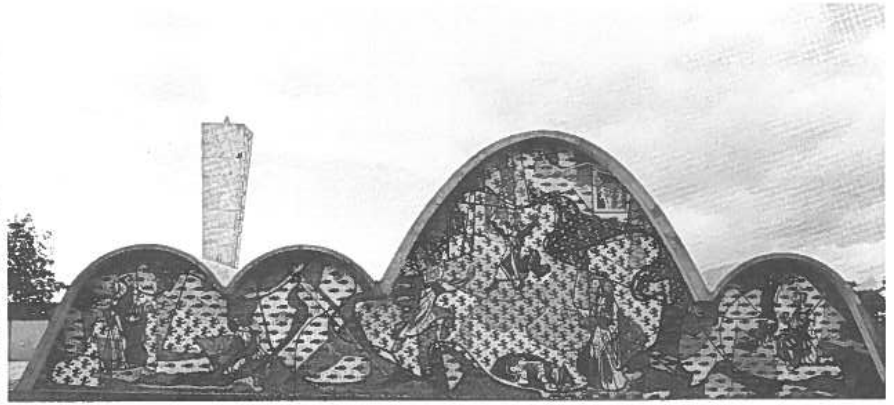
Victor Dubugras, Mairinque Train Station, 1906, São Paulo.

Nestor Goulart Reis, *Racionalismo e Proto-Modernismo na obra de Victor Dubugras* (São Paulo: FBSP, 1997), 172



left: **Antonio Francisco Lisboa**, the Aleijadinho, Church of Saint Francis of Assisi, Ouro Preto, 1774

right: **Oscar Niemeyer**, Church Saint Francis, Pampulha, Belo Horizonte, 1943



The achievements of immigrant architects in Brazil were seldom revealed in their specificity, not even by *Acropole* and *Habitat*, two specialized magazines whose owners were immigrants themselves.

The historiography of modern architecture created distinctions between central and peripheral figures and was often responsible for the intentional omission of characters and facts. The same may be said of Brazilian modern architecture's historiography which, since its creation, acknowledged the emergence of different national trends, but advocated a 'mononationalism' that rarely named the contributions of the 'national-others,' although emigration, immigration and exiles, voluntary or forced, have been a constant feature in Latin America since the mid-nineteenth century, showing the intrinsic porosity of its national states and, using Bhabha's expression, the "indeterminate" borders of cultural hybridism.¹⁸

Yet, be it a consequence of the nationalism—which sometimes verged on chauvinism—that followed the formation of national identities in Latin America during the first half of the twentieth century, or of the military dictatorships that characterize its history, it is only from the 1980s onwards that the variety of readings and questionings brought forward by the different areas of the humanities led to a better comprehension of some passages of our history of architecture and its interpretation, thus allowing for further exchanges and understanding of other contexts. In that sense, the issue of immigrant architects constitutes a wide field of study and suggests an infinite number of new researches as a result of the broadening spheres of Brazilian historiography.

ANAT FALBEL is a practicing engineer, lecturer of History of Architecture at the University of Campinas. She received her Ph.D in Architectural History from the University of São Paulo (2003). Her main research field is immigrant architects and their architecture in Brazil. Editor of Bruno Zevi's *Arquitetura e Judaísmo: Mendelsohn*, she is also the author of Lucjan Korngold the trajectory of an immigrant architect, to be published soon.

Translated by Alain Pierre Alban François

NOTES

1 Nestor Goulart Reis, *Victor Dubugras precursor da arquitetura moderna na América Latina* (São Paulo: EDUSP, 2005).

2 Marjorie Perloff, "Living in the Same Place" in "The Old

DOCOMOMO Internationalism and the New Comparative Literature,
This journal has been published as a printed version of docomomo Journal.
It has been scanned and made digitally available following our Open Access Policy.
We are not aware of any infringement of copyrights.

World Literature Today 69, 2, 1995: 249.

3 Theodor W. Adorno, *Minima Moralia. Meditações della Vita Offesa* (Torino: Giulio Einaudi editore, 1979): 34–35.

4 Alberto Dines, *Morte no Paraíso. A tragédia de Stefan Zweig* (Rio de Janeiro: Rocco, 2004).

5 Erich Auerbach, *Philologie der Weltliteratur. Sechs Versuche über Stil und Wirklichkeitswahrnehmung* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1992): 96.

6 In "Sobre Pierre Verger," manuscript, Archives Lina Bo Bardi Institut.

7 Bruno Zevi, "Brasil incerto e ecletico," In *L'Architettura Cronache Storia* 17, March 1957.

8 Bruno Zevi, in "Fábrica dos Sonhos," Manuscript, Archives Instituto Lina Bo Bardi.

9 Catherine Cooke and Dennis Sharp, *The Modern Movement in Architecture. Selections from the Docomomo Registers* (Rotterdam: 010 Publishers, 2000): 11.

10 Jacques Derrida, *O monolinguismo do outro ou a Prétense de Origem* (Porto: Campo das Letras-Editores, S.A., 2001).

11 In M. Lisovsky et al., *Colunas da Educação: a construção do Ministério da Educação e Saúde (1935–1945)* (Rio de Janeiro: MINC/IPHAN, FGV/CPDOC, 1996): 188–189.

12 Mario Andrade, *Aspectos da Literatura Brasileira* (Belo Horizonte: Itatiaia, 2002): 264.

13 See Sergio Miceli, *Nacional Estrangeiro* (São Paulo: Companhia das Letras, 2003), and *Intelectuais à brasileira* (São Paulo: Companhia das Letras, 2001).

14 Jose Mariano Filho, *À Margem do Problema Arquitetônico Nacional* (Rio de Janeiro: Estúdio de Artes Gráficas C. Mendes Junior, 1943).

15 See Lucio Costa, "Depoimento" (1948), *Registro de uma Vivência* (São Paulo: Empresa das Artes, 1995).

16 See Lewis Mumford, *The South of Architecture* (New York: Harcourt, Brace and Company, 1941): 30–31. Liane Lefaivre and Alexander Tzonis, *Critical Regionalism Architecture and Identity in a globalized World* (Munich: Prestel, 2003): 19–20.

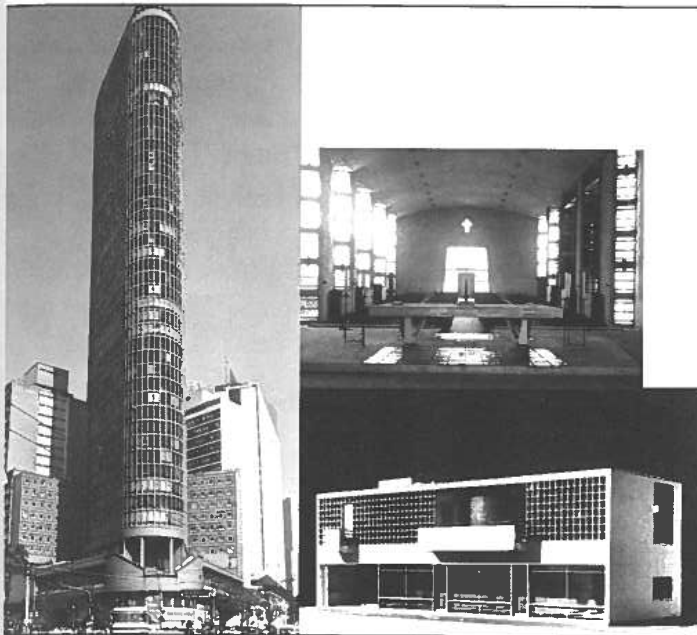
17 Luís Saia, "Arquitetura Paulista," *Depoimentos de uma Geração* (São Paulo: Cosac & Naify, 2003): 106–116.

18 Homi K. Bhabha, "Dissemination: time, narrative, and the margins of the modern nation," *The Location of Culture* (London: Routledge, 1994): 139–169.



Pierre Verger, Capoeira, Salvador, 1946–59. Fundação Pierre Verger, *O olhar viajante de Pierre Fatumbi Verger* (Salvador: A Fundação, 2002), 64

AN OUTLOOK ON THREE EUROPEAN IMMIGRANTS



ADOLF FRANZ HEEP

Fachbach, 1902 – Paris, 1976

Heep was trained at the School for Arts and Crafts (Frankfurt am Main), and at the École Spéciale d'Architecture (Paris).

When in France, he worked with André Lurçat, Le Corbusier and established a partnership with Jean Ginsberg.

He moved to Brazil in 1947, where, besides his professional practice, he taught at the Mackenzie Architecture School (1958–65).

left: Itália Building, São Paulo, 1953–59

right above: Dominican's Church, São Paulo, 1953

right down: House in collaboration with J. Ginsberg, 1934

LUCJAN KORNGOLD

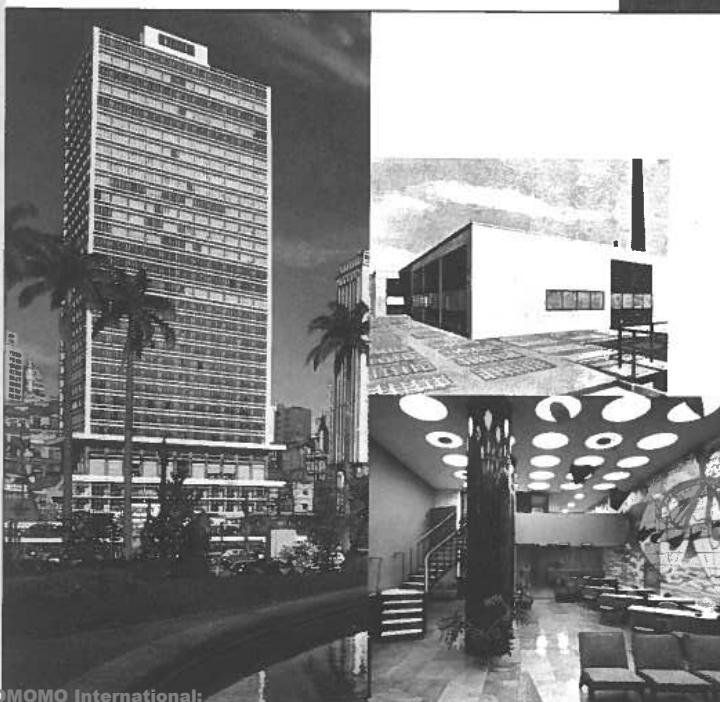
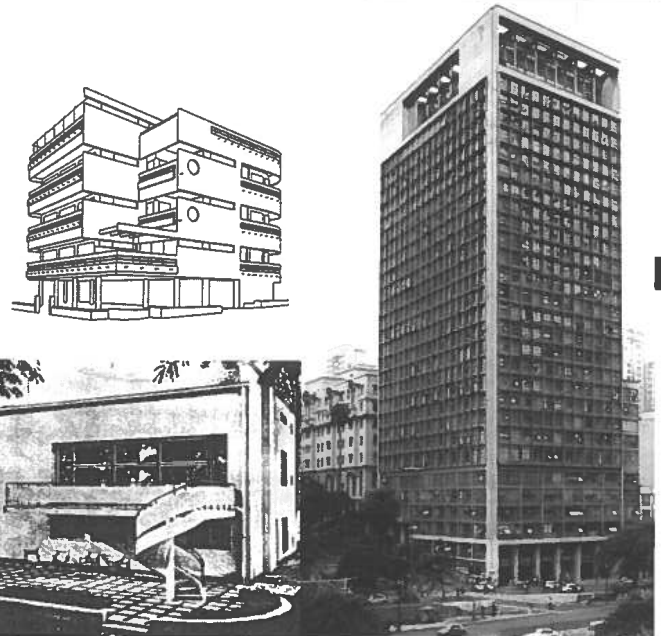
Warsaw, 1897 – São Paulo, 1963

Graduated from the Architecture Faculty of Warsaw's Polytechnical School in 1922, Korngold was a prominent figure of Polish modern architecture during the interwar. He settled in Brazil in 1940, and within the next two decades was responsible for important commissions especially in the city of São Paulo.

left above: Rubinsky House, Tel Aviv, 1936

left down: Lepkowski House, in collaboration with P.M. Lubinski, Warsaw, 1934–35 © Sergio Lerman

right: CBI Building, São Paulo, final project, 1947



GIANCORLO PALANTI

Milan, 1906 – São Paulo, 1977

Graduated at the Polytechnical School of Milan in 1929, Palanti first settled his professional practice with Franco Albini and Renato Camus, before working with Gio Ponti for *Domus* (1932), and becoming vice-director of *Casabella* in 1942.

Having moved to Brazil in 1946, Palanti worked with Daniele Calabi, Lina Bo Bardi and Henrique Mindlin.

left: Conde Prates Building, São Paulo, 1952

right above: SAMR Laboratory, Livorno, 1936

right down: KLM Store in collaboration with B. Buffoni & H. Mindlin, São Paulo, 1959

Brazilian presence

IN THE HISTORIOGRAPHY OF TWENTIETH CENTURY ARCHITECTURE

MÔNICA JUNQUEIRA DE CAMARGO

Brazil's modern architecture has been given little but constant attention by foreign critics and historians. It is one of the few Brazilian architectural manifestations to be recognizable in foreign publications, within a very specific time span between the Ministério da Educação e Saúde Pública, also known as MES, designed in 1936, and the inauguration of Brasília in 1960.

BRAZILIAN ARCHITECTURE is considered, with very few exceptions, as a peripheral production. As a result of the geographic distance from the centers that spread modern architecture, analyses are generally based on recurring referential sources: many wrote about Brazil's architecture without ever having visited the country.

The purpose of this paper is not to emphasize foreign bibliography concerning Brazil's modern production, but its presence in the making of the historical interconnections between modern works, so as to identify the role of this production in the development of architecture. Hence, we will set aside the periodicals and specific monographic works about Brazil and Latin America, and will focus on the panoramic and more wide-ranging works which have tried to follow the numerous paths of architectural modernity and outline their respective developments. What really matters here are not isolated views, but the link established between this production and the rest of the world.

Brazilian presence in the postwar modern architectural developments is said to be the result, aside from the local production's quality and its inventive character, of favorable circumstances due to, among other factors: the participation of foreign professionals, either as immigrants or as consultants; the overseas links Brazilian professionals maintained either through studies or work; and the international situation that arose after WWII, in particular the search for new allies.

THE FIRST NARRATIVES were more concerned with the modern movement's extension rather than with its investigation, more interested in recognizing similarities than differences, somewhat obscuring local, regional and ethnic manifestations. A more recent investigation into

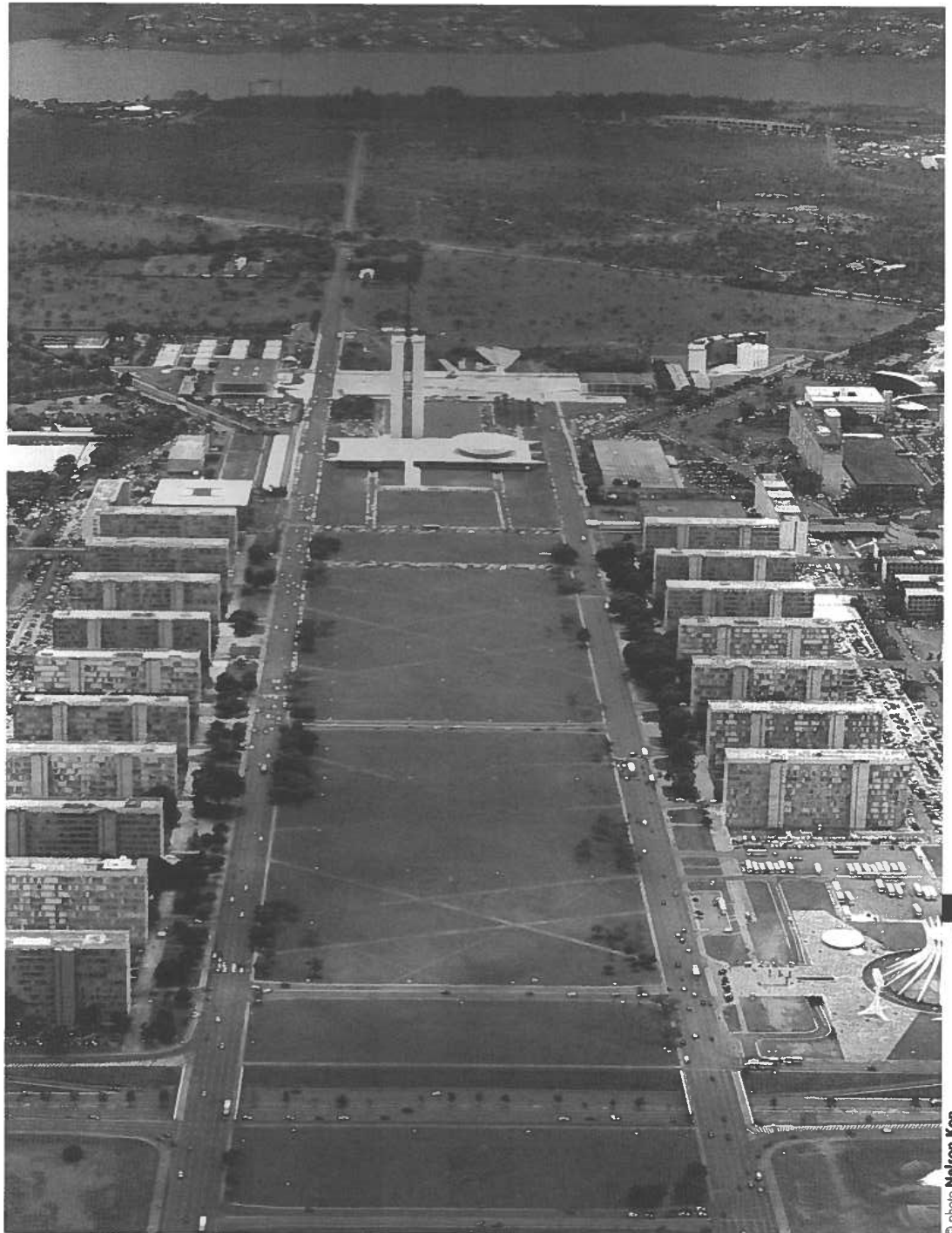
L'ARCHITECTURE MODERNE BRÉSILIENNE A RÉCEMMENT FAIT L'OBJET D'UNE ATTENTION MODESTE MAIS CONSTANTE DE LA PART DES CRITIQUES ET DES HISTORIENS ÉTRANGERS. À PARTIR D'UNE RECHERCHE AUTOUR DES PRINCIPAUX OUVRAGES SUR LE SUJET – ÉCRITS ENTRE 1932 ET 2002 –, NOUS ANALYSERONS LA CONTRIBUTION BRÉSILIENNE AU DÉVELOPPEMENT DE L'ARCHITECTURE MODERNE. EN NOUS BASANT POUR L'ESSENTIEL SUR LA PRODUCTION D'OSCAR NIEMEYER – ENTRE LE PROJET DE 1936 POUR LE MINISTÈRE DE L'ÉDUCATION ET DE LA SANTÉ À RIO ET L'INAUGURATION DE BRASÍLIA EN 1960 –, NOUS MONTRERONS QUE L'ARCHITECTURE BRÉSILIENNE EST CONSIDÉRÉE, À DE TRÈS RARES EXCEPTIONS PARMIS LES AUTEURS DES VINGT TEXTES ANALYSÉS, COMME D'AVANTAGE MARGINALE QUE CONSTITUTIVE DE LA PENSÉE ARCHITECTURALE MODERNE. CES INTERPRÉTATIONS MULTIPLES SONT RÉVÉLATRICES DES VARIATIONS DU CONCEPT D'ARCHITECTURE, AUSSI BIEN DANS SA SIGNIFICATION PROPRE QUE DANS L'ESPRIT DE CHAQUE HISTORIEN.

this same production, more in tune with the critical reviews of modern architecture, tries to identify not the hegemony but the very diversity itself, bringing to the fore what was left behind by the dominant cultures. In this context, a production—which was initially considered or seen as peripheral—starts having a prominent role: it is a possible exemplification of the multiple facets of the modern movement; Brazil's more independent presence is demonstrated in the historic panoramas written during the late twentieth century.

THE FIRST PUBLICATION which mentions Brazil's modern works, *Gli elementi dell'architettura funzionale: sintesi panoramica dell'architettura moderna*, written by Alberto Sartoris, dates back to 1932. The 676 building

images from 24 countries formed a large catalog of modern architecture, suggesting it would become an international movement with a large number of followers. Among the hundreds of images, four blueprints showed houses built in Brazil designed by Gregori Warchavchik (1896–1972), that can easily be identified as Italian rationalism.

Prior to WWII, two events proved to be decisive in including Brazil within the international architectural panorama. The first is Le Corbusier's participation in the design of Ministério da Educação e Saúde Pública (Ministry of Education and Public Health, 1936), in Rio de Janeiro, one of his first public works that was actually completed. Included in his book *Œuvre complète 1934–1938*, as his exclusive authorship, whereas in fact it was designed by a team of six young Brazilian architects, the MES became a celebrated reference of the modern movement, just like the Maison Savoye, the Soviet Palace, etc.



Brasília, Federal District. Roberto Montezuma, ed., *Architecture Brazil 500 years. A reciprocal invention* (Recife: Universidade Federal de Pernambuco, 2002), 294

THE SECOND EVENT was the exhibition *Brazil Builds: Architecture new and old 1652–1942*, held at the Museum of Modern Art, in New York (1943), whose catalog, which was so successful that it required three editions, provided by far the best publicity for Brazil's modern architecture. The exhibition, successful among visitors and critics, was quickly turned into several traveling versions, and was taken to various museums and galleries in the USA, Canada and Mexico. From then on, without denying Le Corbusier's important participation in the design, the MES building gained its autonomy and started to be the expression of national modernity, which is a development confirmed by nearly all the modern architecture compendiums. *Brazil Builds* prompted great interest from specialized magazines which devoted special attention to Brazilian production, including a few

monographic issues (*L'Architecture d'aujourd'hui* 13–14, 1947; *Architectural Review* 594, October 1944; *Architectural Fórum* 11, 1947; *Casabella* 200, 1954).

THE SECOND COMPENDIUM to include Brazilian works, *Storia dell'architettura moderna*, written by Bruno Zevi in 1950, developed a more specific view on several modern manifestations. During the war, when he lived in the USA, he observed the organic feature of Wright's work, and its impact on Brazilian architecture, which resulted in the brief comments in his book's first edition, to be later expanded in the fifth edition of 1973. For Zevi, Brazilian production exemplified the rationalist movement's triumph. Already well aware of some severe criticisms regarding Brazilian architecture, Zevi just

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. **Docomomo** N°34 March 2006

incorporated Max Bill's comments (see below) without too much caution in the 1973 edition. In the early 1950s, owing to the first two São Paulo Art Biennals, some foreign architects had the opportunity to visit and examine the works that were so greatly commented worldwide. Amidst statements of surprise and delight, Swiss architect Max Bill harshly criticized this production, highlighting its lack of social commitment: "I visited here in São Paulo, a still ongoing construction building, whose usage of pilotis has been taken to such extremes, one would consider it impossible. I saw shocking things, modern architecture plummeting to the bottom, troubled anti-social waste, disrespect with either the tradesman or the public . . . this illustrates to me the most abusive of formal freedom and the most fantasizing use of pilotis. We are before the maximum of anarchy in construction,



Oscar Niemeyer, *National Congress*, Brasília, 1958.
Oscar Niemeyer, *Minha Arquitetura, 1937-2005* (Rio de Janeiro: Revan, 2005), 66

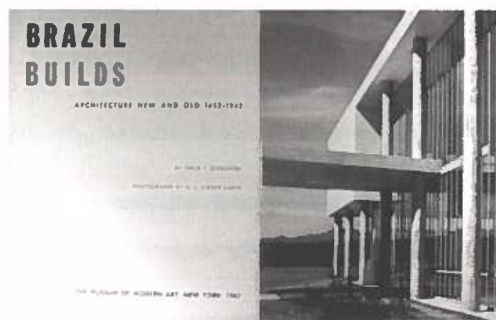
anarchy in the tropical forest in its worst sense."¹ Moreover, concerning Oscar Niemeyer's own house, Max Bill was greatly puzzled by the freedom and boldness that generated such jubilant shapes; his comment probably expresses not just reservations about Brazilian architecture, but also a rebellious outcry against the architectural repressions he may have been inflicted during his student years. The critic Nathan Rogers, editor of *Casabella*, was also in Sao Paulo on the same occasion and he wrote: "Max Bill has not appreciated the meaning of an art completely distant from his own . . . , to observe Brazilian architecture from a particular point of view (for example, Swiss) is, by no means, an abstraction error . . . the measures of things are different, also different are their reciprocal relations, therefore the evaluation of events."² Zevi decided to highlight the praiseful appreciation of Brazilian production's plastic aspects. According to him, Oscar Niemeyer, with his

untamed fantasy, deserved attention because he was an alternative to the crisis of rationalism. But, included in this new edition was Brasília, the new target of all foreign critics and one of the most polemical Brazilian works. Concerning the new capital, Zevi wrote: "Brasília is a Kafkaesque, surreal metropolis . . . and its buildings, uncomfortable and artificial, covered with a dilated epidermis or enclosed by gorgeous interchangeable porticos cadencies, separated from their containers." (Zevi, 1973)

A NUMBER OF AUTHORS, criticizing Brasília without ever having visited it, misunderstood some of Zevi's comments, such as the location "beyond the forest" and those regarding architecture itself, which they reproduced and restated in subsequent texts, proving the referential strength of his 1973 publication. Even when rejecting Brazilian achievements, especially Niemeyer's creativity, Zevi gave them more attention than in his book's first edition, which shows that these realizations had deeply affected him and his principles, and that Niemeyer's professional skills had a great impact on him.

IN A *DECADE of contemporary art 1937-1947*, a survey of the architectural production during the war published by Siegfried Giedion in 1951, Brazil's architectural production is highlighted and compared to Finland's. Gideon suggests that the architecture and professionals of both countries are bound to have an impact on the future of architecture: "It is a good sign for our civilization that it is spreading from more than one center. Creative work suddenly appears in countries which in earlier periods would have remained provincial. Finland and Brazil: how is it possible that these countries, that have been lying for such a long time on the outskirts of civilization, show a high architectural standard?"³

Although polemical, Brazilian modernity carried on stirring interest. In 1955 in his book *L'Architettura Moderna*, under the title "International Style and the new regionalisms," Gillo Dorfles devoted a whole chapter to the controversial Brazilian production. Introducing a discussion that would reach great emphasis in the 1980s, Dorfles expressed the difficulty of analyzing Brazilian works: "Another example of regionalism—this one on a large scale—is presented by Brazilian



Pampulha Casino. In Brazil Builds. Architecture New and Old 1652-1942. (New York: Museum of Modern Art 1943)



© photo Marcel Gautherot

Brasília, *superquadras*

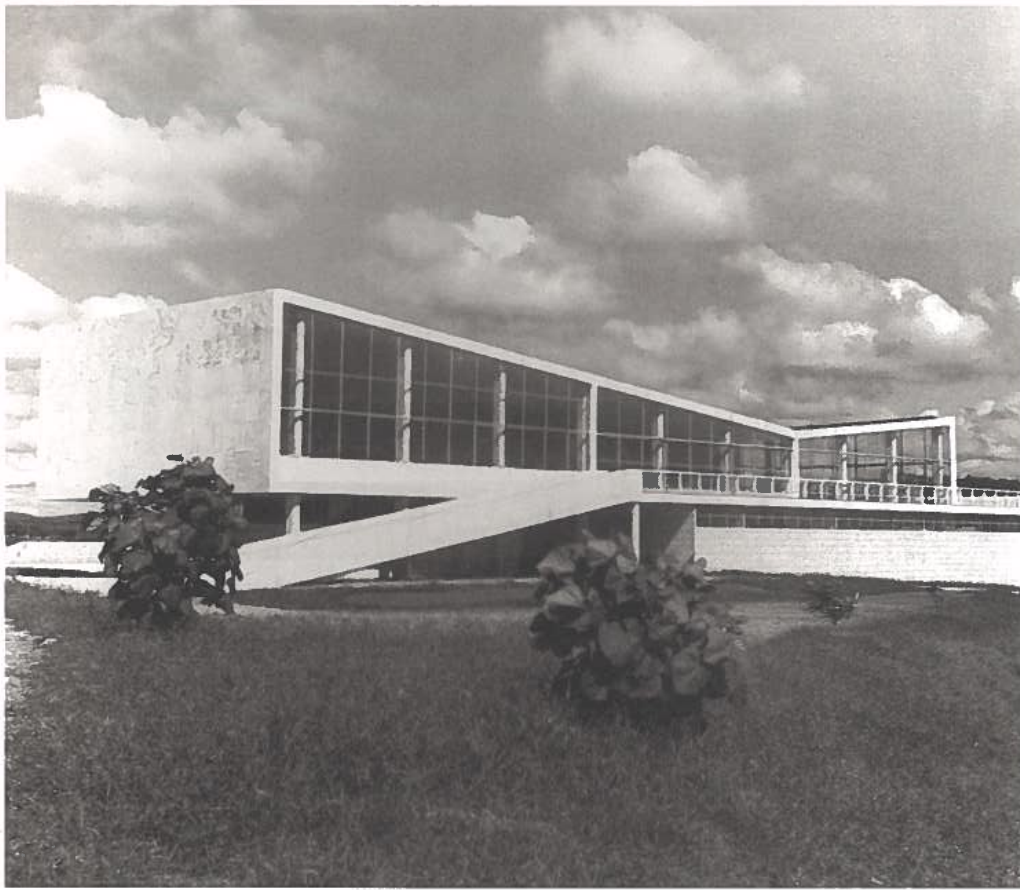
architecture which, attacked by some as greatly formal (Max Bill, Bruno Zevi) and praised by many others as healthily ground-breaking (Giedion), is worthy of being considered in every manner; it is one of the most delicate results derived from the union between native formalist forces and technical advances in the last years." In more recent editions, he summarizes the dominant speech concerning Brasília: ". . . an excessive formalist concern many times deprived of any technical and stylistic justification." (Dorfles, 1955: 83)

IN 1957, the repercussion of the comments on Brazilian architecture led Pevsner to include it in the sixth edition of the book, *An Outline of European Architecture*, whose first edition dates back to 1942. Like the recurrent comments above, his point of view emphasized the formal exaggerations attributed to Le Corbusier's influence, and he wrote: "Brazil is the country where the fascination and the dangers of the mid-century's inconsequence appear in the most concentrated way . . . Thus, we find in Brazil the most fabulous structures from today, but also the most frivolous ones." A novel and relatively interesting feature in Pevsner's analysis is the confirmation of reciprocal paths, namely, of the influence of Brazilian architects on the French-Swiss master, although according to the author this influence was negative: "It is quite understandable that the country may have had upon Le Corbusier the effect of liberating the irrational traits of his character; and that he transmitted

his impulsive enthusiasm to his young admirers. Whatever it is, from then on, Le Corbusier completely changed the style of his own buildings and the pilgrimage chapel of Ronchamp, not far from Besançon, is the most discussed monument of the new irrationalism." (Pevsner, 1982: 410)

HENRY-RUSSELL HITCHCOCK in his *Architecture: nineteenth and twentieth century*, of 1958, highlighted the aspects which, according to him, would be specific to Brazil's modern architecture, such as the extensive use of the *brise-soleil*, sometimes even unnecessarily as a simple decorative effect; he underscored the single-family residences, a program not much praised up to that point, but of chief importance to the understanding of Brazil's modern architecture, mainly of the Paulista group; he broadened the universe of references beyond Le Corbusier, identifying the influence of American architecture, and rescued from oblivion other architects, such as Jorge Moreira. He used the expression "Escola Carioca," a repeated term in Brazilian historiography: "a characteristic repertory of architectural shapes of the Escola Carioca, of which Reidy, a member of the group who designed and built the Ministério da Educação, was one of the founders along with Oscar Niemeyer . . ." (Hitchcock, 1958).

JURGE JOEDICKE in *A history of modern architecture*, written in 1959, made a rapid analysis of the



© photo Marcel Gaucherot

Oscar Niemeyer, *Yacht Club*, Pampulha, 1940.
 Jorge Schwartz, ed., *Da Antropofagia a Brasília, Brasil 1920-1950* (São Paulo: IVAM, FAAP, Cosac & Naify, 2002), 408

contribution of some countries to the development of modern architecture. Most of the countries were European, America being represented by the United States and Brazil only, thus confirming modern architecture as a European phenomenon.

AMONG the pioneers of architecture history, Leonardo Benevolo was the one who best understood Brazil's contribution. Since the first edition of his *Storia dell'architettura moderna*, in 1960, Brazilian production was analyzed under the perspective of the "new international atmosphere," between Le Corbusier's action in India and modern production in Japan. Benevolo understood Brazilian modernity beyond the MES and its authors, revealing and acknowledging the first Paulista manifestations and others which proved to be not isolated cases, but a consistent movement. He was also the first to analyze Brasília and situate it in the scope of urban development: "Just like Haussmann in his time, Costa and Niemeyer create a new urban landscape, experimenting on a new scale the composition formulas previously discovered." (Benevolo, 1960)

IN KULTERMANN'S 1969 VERSION, despite the information's lack of precision, there is an explicit recognition of the influence of Brazil's architecture on the international production: "Undoubtedly, Brasília is currently one of the world's experimentation fields of the

new architecture. The fact that Brazilian architects' work have an impact on the European situation, including the fact that many French, German, British and Italian architects take Brazilian works as models, is a clear symptom of the mood shift in the international developments, quite noticeable from the 1930s onwards." (Kultermann, 1969, 108) *Architettura Contemporanea* of 1976, by Tafuri and Dal Co, restates Zevi's positions, repeating the same mistakes, despite more contemporary examples, but always by Niemeyer: "Oscar Niemeyer, after his education with Le Corbusier, sought to shape his architectural objects as sequences of unexpected circumstances, absurd performances, and euphoric fragments of crystallized nature."

Kenneth Frampton's text *Modern Architecture: a Critical History*, dating from 1980, repeated data from the previous manuals, reported part of Max Bill's criticism and considered Brazilian production as a mere extension of modern Western architecture. William Curtis, in *Modern Architecture since 1900*, 1982, revised and expanded in 1997, gave more emphasis to the architectural aspects: according to him, Brazil was the country where the most abundant manifestations of tropical modernism developed, in an attempt to relate progress with national roots. Here, analyses are more cautious and detailed than in the other manuals. In the retrospective survey of modern production compiled by Josep Maria Montaner, *Después del movimiento moderno: arquitectura de la segunda mitad del siglo XX*, published in 1993, the focus of analysis broadens, favoring a less European point of view: "In fact, the two great centers where modern architecture methods will develop in a more complete way will be in Latin America and in the countries of the East." (Montaner, 1993: 25). And just like Pevsner, but from a different vantage point, he acknowledges Niemeyer's influence upon Le Corbusier: "People have talked about the great influence Corbusier had on architecture, but would it be possible for Ronchamp to exist without the contribution of Niemeyer's curved shapes and Alvar Aalto's wavelike spaces, both of them younger architects than Le Corbusier? Certainly not." (46)

NEW readings do not shun historiographical recurrences: one of the most recent panoramas, *Modern Architecture*,

written by Alan Colquhoun in 2002, just emphasizes the Corbusian connection, whose rhetoric, according to the author, was what really fascinated Brazilians.

THE TWENTY ANALYZED TEXTS are the history's most recognized references about modern architecture. They were all published by authors following different lines of historiography between 1932 and 2002, a period of abundant architectural production. The authors, with almost no exception, interpret Brazilian production with matching analogies, using the same works between the late 1930s up to Brasília's inauguration in 1960, and always focusing on the same topic: the appropriation of Corbusian principles under a tropical climate. But, although Brazilian production could be considered a marginal, rather than primary, element of modern architectural theory, it certainly did not go unnoticed, and on the contrary, aroused many passions and rage.

Compendiums commented in the chronological order of the first edition's publication

- Sartoris, Alberto. *Gli elementi dell'architettura funzionale: sintesi panoramica dell'architettura moderna*. Milan: Hoepli, 1932. preface by Le Corbusier; introduction by Carlo Ciucci.
- Pevsner, Nikolaus. *An outline of European architecture*. Melbourne: Penguin books, 1942. (Brazilian production is included only in the sixth edition of 1957)
- Zevi, Bruno. *Storia dell'Architettura moderna*. Turin: Giulio Einaudi, 1950. (in the 1973 edition there is a wide analysis of Brazilian architecture)
- Giedion, Sigfried. *A Decade of contemporary architecture*. Zurich: Girsberger, 1951.
- Dorfles, Gillo. *L'Architettura Moderna*. Milan: A. Garzanti, 1956.
- Hitchcock, Henry-Russell. *Architecture: nineteenth and twentieth century*. London: Penguin Books, 1958.
- Joedicke, Jürgen. *A history of modern architecture*. New York: Praeger, 1959.
- Benevolo, Leonardo. *Storia dell'Architettura moderna*. Bari: Laterza, 1960.
- Kultermann, Udo. *La arquitectura contemporánea*. Barcelona: Editorial Labor, 1969.
- Tafuri, Manfredo, and Francesco dal Co, *Architettura Contemporanea*. Venice: Electa Editrice, 1976.
- Frampton, Kenneth. *Modern Architecture: a critical view*. London: Thames and Hudson, 1980.
- Curtis, William. *Modern Architecture since 1900*. London: Phaidon, 1982.
- Frampton, Kenneth, and Yukio Futagawa. *Modern Architecture 1920-45*. New York: Rizzoli, 1983.
- Montaner, Josep Maria. *Después del movimiento moderno: arquitectura de la segunda mitad del siglo XX*. Barcelona: GG, 1993.

- Peter, John. *The oral history of modern architecture: interviews with the greatest architects of the twentieth century*. New York: H.N. Abrams, 1994.
- Montaner, Josep Maria. *Arquitectura y crítica*. Barcelona: GG, 1999.
- Colquhoun, Alan. *Modern Architecture*. Oxford: Oxford University Press, 2002.

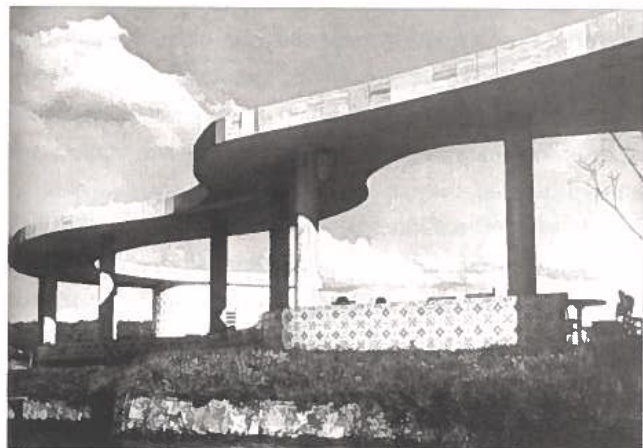
MÔNICA JUNQUEIRA DE CAMARGO is an architect, a professor of Contemporary Architecture at the Universidade de São Paulo, a member of the São Paulo City Council for the Preservation of Historical Buildings, and an architecture critic. She received her Ph.D. from the University of São Paulo (2000) and is the author of many articles and books on Brazilian contemporary architecture, including: *Fábio Penteadó / Ensaios de Arquitetura* (São Paulo: Empresas das Artes, 1998); *Joaquim Guedes* (São Paulo: Cosac & Naify, 2000). She was curator of the exhibitions: *Oswaldo Bratke Architect*; *Fábio Penteadó Architect and Carlos Millan Architect at the III, IV and VI São Paulo Bienal Internacional de Arquitetura*.

BIBLIOGRAPHY

- BRUAND, YVES. *Arquitetura Contemporânea no Brasil*. São Paulo: Perspectiva, 1982.
- QUEZADO DECKKER, ZILAH. *Brazil Built. The architecture of the modern movement in Brazil*. London: Spon Press, 2001.
- GOODWIN, PHILIP. *Brazil Builds*. New York: Museum of Modern Art, 1943.
- MINDLIN, HENRIQUE. *Modern Architecture in Brazil*. Rio de Janeiro: Colibris, 1956: IX.
- SEGAWA, HUGO. *Arquiteturas no Brasil. 1900-1990*. São Paulo: EDUSP, 1998.
- TINEM, NELCI. *O alvo do olhar estrangeiro. O Brasil na historiografia da arquitetura moderna*. João Pessoa: Ed. Manufatura, 2002.

NOTES

- 1 "Max Bill, The architect, the architecture and society," *Architectural Review* 694, October 1954: 238-239.
- 2 "Ernest Nathan Rogers. Pretextos para uma crítica não formalista," *Casabella* 200, February-March 1954: 1-3.
- 3 Mindlin, 1956: 17.



Oscar Niemeyer. Ball House's marquee, Pampulha, 1940. Jorge Schwartz, ed., *Da Antropofagia a Brasília, Brasil 1920-1950* (São Paulo: IVAM, FAAP, Cosac & Naify, 2002), 404

Paris–Rio round-trip

LE CORBUSIER'S LANDSCAPE ARCHITECTURE PROJECT

■ YANNIS TSIOMIS

What Le Corbusier brought to Brazil during his two trips of 1929 and especially 1936 is too well known and praised to dwell on. Frequently, however, Brazilian architecture is scrutinized under the term of "influence." But, instead of influences, I would rather speak of a genealogy of Brazilian architecture and urbanism that led to the birth of Brasilia. Since history is shaped not only by retroactions but also by the conditions of reception and counter-gifts, herein I will deal with this exchange of gifts.



Le Corbusier (after), *Viaduct building*, 3D model inserted in the Rio landscape. Reconstitution S. Linder & Y. Tsiomis, design K. Labay

THE HISTORY of twentieth century Brazilian architecture and urbanism shows that these two conditions have indeed existed, which makes it extremely complex to interpret the Brazilian 'phenomenon:' why does Brazil seem more receptive to modernity than Argentina, Uruguay or any other South American country?

In the first place, let us talk about knowledge in the broad sense of the word. What did this knowledge consist of, the knowledge which guided Brazilian architects before they themselves became trainers, and before they created this Brazilian school, which after WWII in turn was exported to parts of Europe and France? To put it briefly:

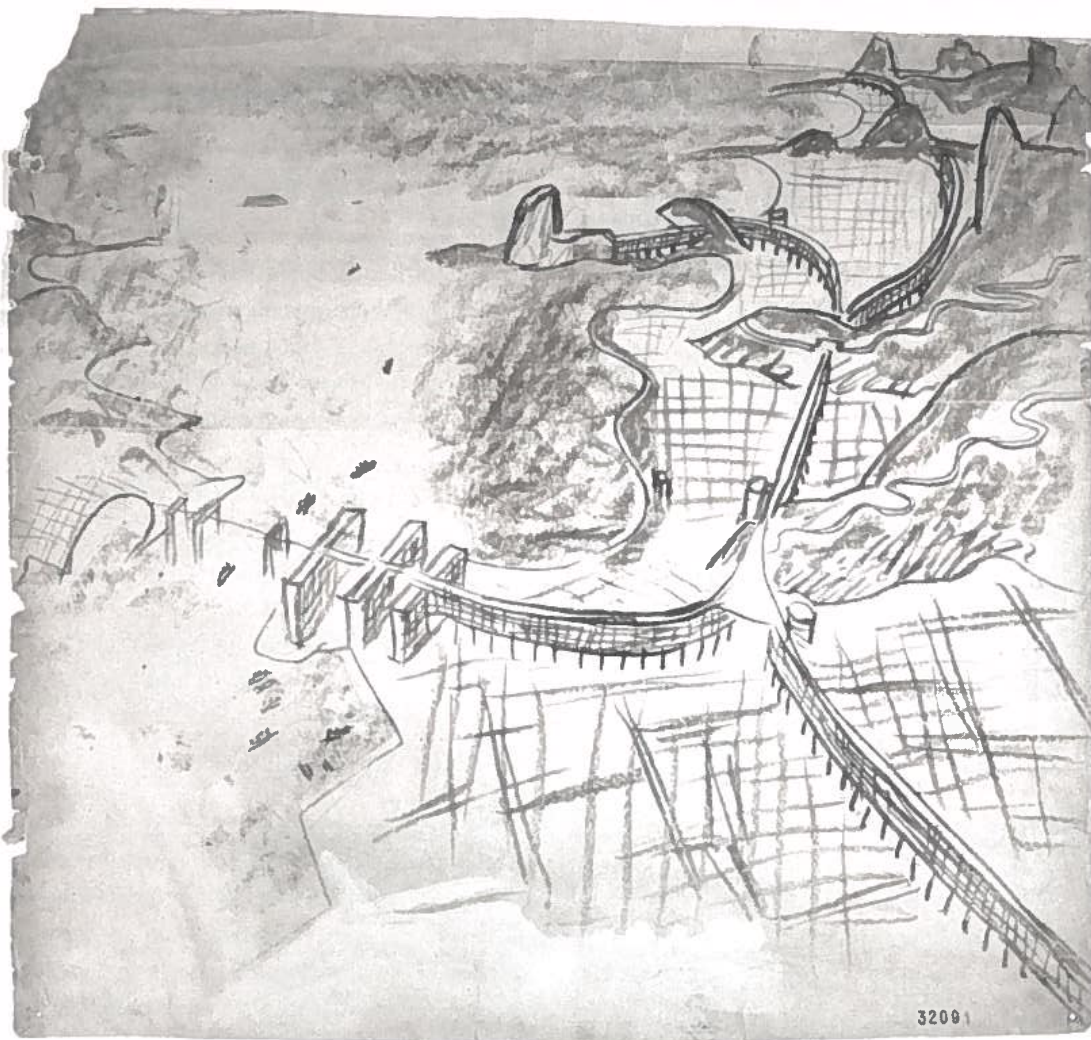
LES RAPPORTS QUE L'ARCHITECTURE BRÉSILIENNE ENTRETIENT AVEC CELLE DE LA FRANCE ET DES MOUVEMENTS MODERNES SONT FAITS DE MULTIPLES ALLERS-RETOURS. ILS NOUS PERMETTENT D'ABORDER NON SEULEMENT CE QUE LE CORBUSIER APORTE À RIO DE JANEIRO MAIS AUSSI CE QU'IL IMPORTE DU BRÉSIL. AU-DELÀ DE SON PROJET POUR LA VILLE L'ARCHITECTE INVENTE, GRÂCE À ELLE, UNE DÉMARCHE DE PROJET. AU-DELÀ AUSSI DES SIMILITUDES TOPOGRAPHIQUES OU FORMELLES AVEC LE PROJET D'ALGER, NE POUVONS-NOUS PAS PARLER D'UNE DÉMARCHE QUE LE CORBUSIER « IMPORTE » DE RIO ET DU BRÉSIL EN EUROPE ET EN MÉDITERRANÉE ? LE RIO DE LE CORBUSIER DE 1929 ET DE 1936 APPARAÎT COMME UNE ÉBAUCHE, UN SACRILÈGE AUSSI POUR LE PAYSAGE, MALGRÉ LE FAIT QU'IL NAISSA DU PAYSAGE. CE N'EST PAS UN GESTE SANS LENDEMAIN MAIS UN PROJET EXCESSIF ET INAUGURAL COMME IL SIED À UN MANIFESTE POUR L'ARCHITECTURE ET LA FORME DU TERRITOIRE

firstly, it was delivered by the Beaux-Arts school of Paris, and by the French architects who since the nineteenth century, mostly in Rio de Janeiro, had a monopoly on style... And then later, in the 1920s, a patent regeneration came from the town planning architects also bred at the Beaux-Arts school. I am clearly thinking of French architect Donat Alfred Agache, whose presence in Rio from 1928 was significant for the development of urban planning. In fact, it would not be correct to consider that on the one hand there was a modern thinking embodied by Le Corbusier, and on the other a backward-looking one embodied by Agache. Let us consider what forms the novelty of the period, namely that cities are material and artistic 'objects' and

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Docomomo N°34
March 2006



Le Corbusier, drawing of the viaduct-building inserted in the Rio landscape

simultaneously a scientific question: with Agache and others, sociology, social geography, economy, statistics, etc., became tools for the understanding of cities. One ought to add also the introduction of Ebenezer Howard's Garden City model, and its applications in Britain by Unwin, but also Patrick Geddes's vision of the organic or "biological" city and the illusion that it could be explored and also produced and managed in a scientific and objective manner.

IT WAS THIS SAME ILLUSION of 'scientificity' that Le Corbusier also conveyed in his writings and propagated during his 1929 and especially 1936 trips. Thus, for young Brazilian architects in the 1930s, there was no doubt that cities were compositions as well as objects that could equally be explored and scientifically designed. The humanist message of progress was also undeniably present in Agache's as well as Le Corbusier's discourse. None of this, therefore, is the distinctive component that would enable us to grasp the reason for the immense appeal exerted by Le Corbusier. But it does to a certain degree explain why Le Corbusier was in a position not only to emit, but also to receive. Because there existed a public of knowledgeable young architects, as the Ministry of Health and Education shows, and because they

already had forceful points of views, that differed in many respects from the Athens Charter's modernist principles.

ONE CAN ALSO CHOOSE to favor another explanation, the most obvious: that of the young architects' rejection of the beaux-arts forms, of the art deco style, of a formalism by then already quaint but still conspicuous in some Rio de Janeiro realizations. This would explain why Agache's work on Rio, although rigorous in its analysis, left young and bold architects rather puzzled: because it was formally both timid and monumental, and because it created an awkward land division between, on the one hand, a garden city for the city's extension, and on the other, an urban form for the city center inspired by Haussmann.

EVIDENTLY, *La Remodélation d'une capitale* (Remolding a capital) by Agache did not convince the young architects, even those like Affonso Eduardo Reidy who worked with him, and even less those gathered around Le Corbusier by Lucio Costa, with minister Capanema's agreement, for the National Ministry of Health and Education (MES) project: Oscar Niemeyer, Carlos Leão, Ernani Vasconcelos, Jorge Moreira, etc. In fact, through Gustavo Capanema, all of the period's 'institutionalized'

architecture was disapproved by the government itself: on the minister's request, Brazilian ambassadors were asked to collect information on new governmental buildings in Europe, and the same Capanema turned down the first project for the MES, designed by Archimedes Memória and Rafael Galvão in an art deco style.

THE CITY AS A SPATIAL, SOCIAL AND LIFE STRUCTURE

Let us now consider Rio's landscape. The twentieth century is often regarded as the first century that recognized the presence of the carioca landscape in

associated with the city, thus reinforcing its aesthetic dimension. This dimension was constantly renewed throughout the twentieth century, and written works such as Blaise Cendrars's—against his will—tended to freeze it within the framework of tourism.²

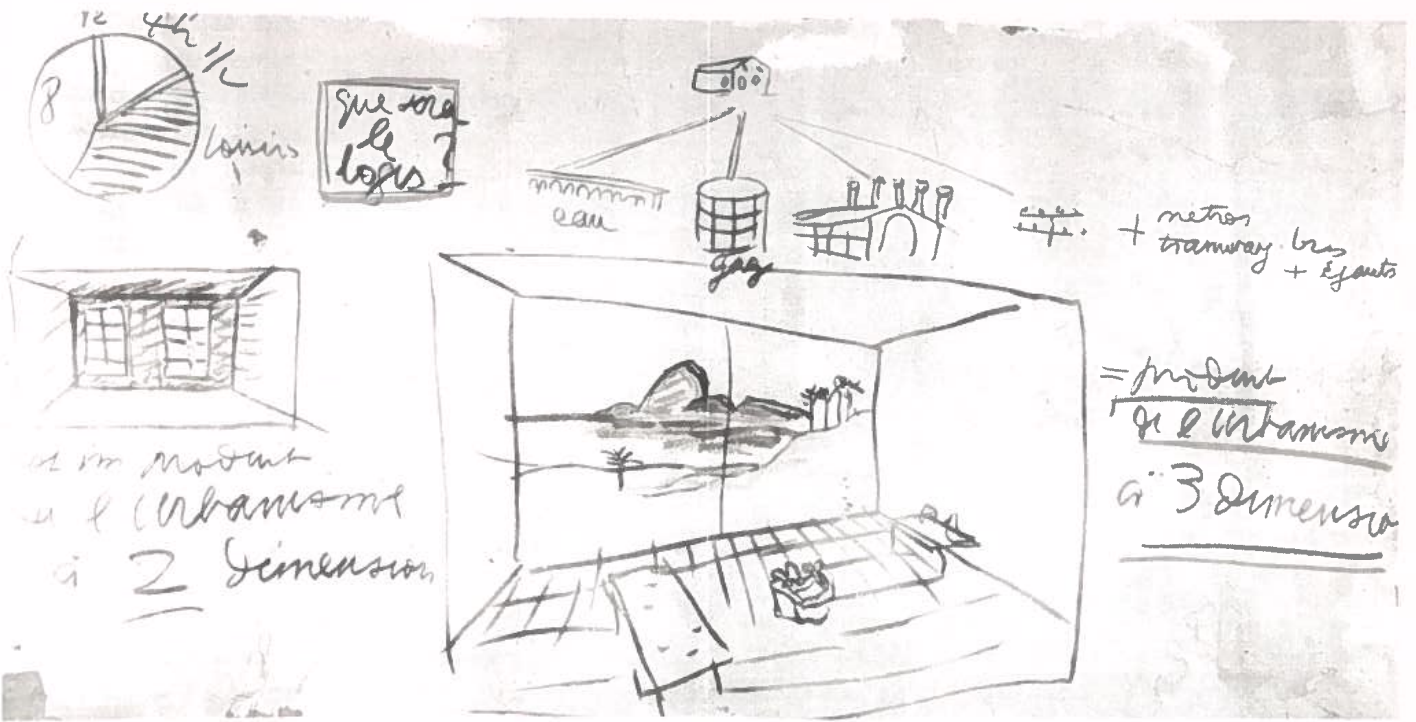
THERE WAS therefore a well rooted and complex tradition of landscape when Le Corbusier arrived in Brazil. But all the same, his project for Rio de Janeiro, the inhabited highway that seemed to embrace the carioca landscape in a single stroke of the pen, must have been (more than the sketches for Sao Paulo or Montevideo) a



Le Corbusier, *Woman's profile*, 1936

urban, social, cultural, technical, medical, etc., terms. But, although the idea was propagated during that century, at a time when France, with figures such as Blaise Cendrars, rediscovered the "cidade maravilhosa," an early awareness of landscape was already identifiable in the carioca authorities of the nineteenth century. Needless to go back further in time to establish Rio's geographical site as being impressive. And the term "geographical" seems appropriate to me, because it has long been known to include all the components of discovery, conquest, domination, misrepresentation, admiration and contemplation with the help of God as "painter and architect supreme," as the Bahia College's "reitor," Jesuit father Cardim, wrote concerning Rio in 1584.¹ Geographical in the first place, then hygienist and topographic, the perception of landscape was

shock for the young architects, for it heralded the naturalization of architecture and the framing, if not the domination, of landscape. But the appeal's causes, which probably prompted the sketches for the viaduct-building, are surely more complex. The sketches for Rio and the Algiers project that Le Corbusier showed in Rio in 1936, although rigorous in their principles, were not formally rigid, and must have been, for Brazilian architects, evocative of the supple lines of baroque architecture, and of the reasoned sensuality that Niemeyer's first works produced. I believe that here a fortunate meeting occurred between, on the one hand, a system rather than a shape, established by the CIAM during the fourth congress in Athens in 1933—a system freely interpreted by Le Corbusier in Rio (in fact, he rather departed from it)—and, on the other hand, the spontaneous



Le Corbusier, conference sketch, August 1936

predisposition of young Brazilian architects to observe the modern world in order to 'remold' Brazil as a whole. And they took a look towards modern Europe and America without denying either their own freedom or what they considered to be their 'Brazilian identity.' Thus, what Le Corbusier provided was an apprenticeship in the architectural discipline, the apprenticeship of "a vocabulary and syntax of architecture," as Lucio Costa described the role of the French-Swiss architect. The debates concerning the MES building and also the Rio University Campus were the opportunity for young architects to follow this apprenticeship. But none of this was yet enough to create an entire movement, to train a whole generation, and above all to give substance to an architecture that, all things considered, already possessed a marked personality as early as 1943, when the first exhibition of modern Brazilian architecture was held in New York at the MoMA. What is more, one should not forget that Lucio Costa, while he discovered modern architecture, remained nonetheless until 1929 a member of the 'neo-colonial movement,' and in that sense, could be seen as a forerunner of 'critical regionalism' as construed by Kenneth Frampton.

THE CIAM'S CITY presented by Le Corbusier in Rio in 1936 included a series of already well-honed ideas, such as the machinist theory, political and space planning themes, the role of technicians and of public authorities, modern architectural schemes, the healthy versus the ailing city, the leisure city, etc. But in an explicit reference to Rio, Le Corbusier added the themes of nature and landscape. Landscape understood not in terms of a beauty requiring protection—as his sketch for Rio rather

brutally belies—but as a generating factor of projects. This is what Le Corbusier brought back from Brazil and, possibly, a reason for his profound empathy with the young architects.

AGACHE'S DEEP IMPACT on Brazil is undeniable. The group that worked with him comprised specialized engineers or architects,³ and the presence of Alfonso Eduardo Reidy, Atilio Correia-Lima (author of the Goiania plan in 1933–34, of the Niteroi plan) among the 'young architects,' bears witness to the team's openness and vitality.⁴ Agache thus unmistakably marked this young generation, nevertheless one usually focuses on 'modernist' Le Corbusier. Let us take for example their respective projects for Rio: differences between the two approaches are obvious. Agache suggested a series of garden cities to extend the capital, while Le Corbusier proposed to build a viaduct, an inhabited autoroute, a "vertical garden city" as he would put it. Agache's plan allowed for the existing urban fabric's remodeling through Haussmann-like road broadenings and openings while Le Corbusier's project was suspended over the city and was meant to "seal a pact with nature." Here in fact, the major difference, since in spite of everything the landscape's presence was overpowering in both approaches, lied in the city's shape—the autoroute-ribbon perched on the viaduct-building's roof—but above all in the new life-style advocated by Le Corbusier.

LE CORBUSIER'S PROJECT was a mixed-subsidy venture, which would have been implemented by the federal state, the municipality and private sponsors. Other differences were probably striking at the time. For instance, when



Le Corbusier, *palmtrees in Rio*, 1936

Agache claimed that “in Rio, half of the small streets are useless,” Le Corbusier replied that “a road is not a distance unit, but a plastic event within nature’s bosom.”⁵ And that specific idea was born in Rio. Evidently however, the city’s history was an not unconditional criterion for either of the two; nevertheless the ground’s form led Agache to ‘mitigate’ it, an inevitable consequence of his referring to Unwin, while for Le Corbusier the viaduct-building, an all-encompassing urban structure, was destined to confront and wrestle with the landscape.

BUT THE QUESTION of the Capitol’s sitting is probably the most enlightening issue for us here. In both Agache’s and Le Corbusier’s project the administration, government and business center’s location coincided with the former Morro do Castello’s site. Except that where Agache plotted the Capitol, Le Corbusier suggested an

airport. Le Corbusier opposed the “fumier agachique” (Agachique manure) as he deemed it in one of his letters: “Airport or Capitol. That is the question... A Capitol is all very well, but it is an old thing. An airport is a novelty and it is this frame of mind that differs. Some look backwards, the others forward.”⁶ In fact the airport became another type of representation of a modern state’s metropolis—what São Paulo would become—a territorial center due to the mobility of men and money. While Agache strived to turn the city into the nation-state’s capital through the Capitol’s monumentality, Le Corbusier turned Rio de Janeiro into a metropolis thanks to infrastructures such as the airport and motorized transports (airplanes, cars, autoroutes), which he located in the city center.⁷ It must be that which is striking and attractive with Le Corbusier. Both elements were already present in his *Ville Contemporaine* plan: rationalized building technique and motorized transportation.

AS IS APPARENT in Le Corbusier’s Plan Voisin, history is swallowed and erased by the monument; likewise, in Rio the project swallows and erases landscape. In Rio de Janeiro the reference to history became a reference to topography and landscape. Some sort of historical topography coupled with a poetry of landscape might have been the third lesson drawn by the new generation of Brazilian architects. For them, the merging of heritage and landscape was not a fixed notion, but already a question of context.

IT WOULD NONETHELESS be unfair to Agache to consider that he was never perceptive of landscape: “In plastic terms the city of Rio’s plan has been compared to the imprint that a hand with its five fingers splayed would make in clay,” as he would write, and to which Le Corbusier would echo: “The city’s streets wander inland, in the flatland estuaries between the mountains tumbling down from the highlands; the high plateaus would be the back of a hand flattened wide open on the sea shore. The mountains that drop down are the hand’s fingers; they touch the sea. Between the mountain’s fingers are estuaries of land, and the city is inside them.”⁸ The difference is not the metaphor of the hand, but obviously when reading the plans, its plastic translation. For Agache, it is the city, the “hollow,” that is the most important feature. For Le Corbusier, it is the mountain—that crops up—that guides the eye. This observation has an additional implication: in an

orthogonal projection their urban layouts were oddly similar. But the first plan's hollow assumed the built shape of the second; the similarity, nearly homothetic, fades out as soon as one observes the landscape and imagines the realized projects. There was also a major difference concerning the value given to the existing city. For Agache it was an important issue. But not for Le Corbusier. However, at the time the point seemed too fine to be a significant distinction.

RETURNING TO THE MEDITERRANEAN SEA

The drawings made by Le Corbusier can be sorted into three categories.

(1) The drawings that feature the schemes for a viaduct-building with different versions, two for 1929 and two others for 1936, with variations.

(2) The landscape drawings or general views that feature explicit explanations for these schemes. These are mostly sketches done in 1936. They also bear indications memorizing the location, landmarks or anchoring points for the projects.

(3) Finally, the descriptive drawings that feature indications that do not refer to any specific project but locate points of view and retrace Le Corbusier's itinerary in the landscape of Rio.⁹

FROM THIS COLLECTION of drawings and others, it appears that at some point Le Corbusier mistakenly believed that his project would be realized, but also that he applied a precise and minute approach to context for a structurally, functionally and formally 'radical' conception. Thus what Brazil in general and Rio de Janeiro in particular gave to Le Corbusier was the process of reading landscape in order to give shape to a project. And his Algiers project provided evidence of this gift.¹⁰

LE CORBUSIER'S adventures in Latin America and Algiers found another interpretation as "the most accomplished hypothesis for modern urbanism" as formulated by Manfredo Tafuri,¹¹ who calls attention to one of Le Corbusier's foreshadowing assertions on the landscape of Rio de Janeiro. But it is not the "negative utopia" that the same author describes elsewhere. This Corbusian 'non-work'—whose premises were nevertheless achieved, and therein lies the paradox—should be understood as a pragmatic expression in the etymological meaning of the term, that is, as the expression of the 'things' and energy present in Rio during the 1930s decade.

BUT ULTIMATELY the question is not really the project's realization, but the discovery of a new project strategy. Beyond the topographic or formal similarities with Algiers, it is therefore possible to consider that he 'imports' this strategy in Europe and the Mediterranean. It is Brazil's counter-gift that I have already evoked, a

counter-gift composed of the young Brazilian architects' ingenuity, maybe even eagerness, and of the landscape's lesson.

Le Corbusier's Rio of 1929 and 1936 seemed to be a first draft, but also a sacrilege, of landscape despite the fact that it derived from the landscape itself. But it was not a fleeting gesture. It may have been extreme, but it was an inaugural gesture, and it was fitting for a manifesto for architecture and landscape.

YANNIS TSIOMIS, born in Athens in 1944, is a French-Greek architect and urbanist. Docteur d'État ès Lettres, he is an architecture teacher and a university professor at the École des Hautes Études en Sciences Sociales (EHESS, Paris) and at Université Paris 8. He has won several national and international competitions and has realized dwellings, art venues and theaters, etc., in Paris, Frankfurt, Köln, and Athens. Author of urban planning projects, he has designed the layout for the Agora archeological site in Athens and the surrounding historical district. He is currently building the Athens Geode and an auditorium seating 1100.

Translated by Isabelle Kite

NOTES

- 1 "A cidade está situada em um monte de boa vista para o mar, e dentro da barra tem uma bai'a que bem parece que a pintou o supremo pintor e arquiteto do mundo do Deus Nosso Senhor," Fernão Cardim, *Tratados da terra e gente do Brasil* (1584), in Darcy Ribeiro, *O povo brasileiro. A formação e o sentido do Brasil* (São Paulo: Companhia das Letras, 1995), 189.
- 2 Blaise Cendrars, *Le Brésil* (Monaco: les Documents d'Art, 1952).
- 3 For instance, engineer-architect Arnaldo Gladosch (industrial space planning), A. Duffieux (sanitary engineering), W. Palanchon and Étienne de Groer (urbanism).
- 4 Architects D. Albuquerque, Alfonso Eduardo Reidy, Santos-Maya, Afílio Correia-Lima, M. Barroso, H. Pelacion.
- 5 Donat Alfred Agache: "à Rio la moitié des petites rues sont inutiles," and Le Corbusier: "une route n'est pas une entité kilométrique, elle est un événement plastique au sein de la nature."
- 6 "Aéroport ou capitole. Tout est là... Un capitole c'est très bien mais c'est vieux. Un aéroport c'est nouveau et c'est cette qualité de l'esprit qui diverge. Les uns regardent derrière, les autres devant."
- 7 Yannis Tsiomis, "De l'utopie et de la réalité du paysage," in *Le Corbusier 1929, 1936*, Yannis Tsiomis, ed. (Rio de Janeiro: CAU, 1999), 17.
- 8 Agache: "On a comparé plastiquement le plan de la ville de Rio de Janeiro à l'impression que laisserait dans la terre glaise une main dont les cinq doigts seraient écartés;" Le Corbusier: "Les rues de la ville s'en vont vers l'intérieur, dans les estuaires de terre plate entre les montagnes tombant des plateaux ; les hauts plateaux seraient comme le dos d'une main s'écrasant grande ouverte, au bord de la mer. Les montagnes qui descendent sont les doigts de la main; ils touchent la mer. Entre les doigts des montagnes il y a les estuaires de terres et la ville est dedans."
- 9 Sandrine Linder, Yannis Tsiomis, "Projeter Rio de Janeiro," in Tsiomis, *Le Corbusier*, 69–99.
- 10 Jean-Louis Cohen, "Le Corbusier, Perret et les figures d'un Alger moderne," *Paysage urbain et architectures, 1800–2000*, Jean-Louis Cohen, Nabila Oulebsir, Youssef Kanoun, eds. (Paris: Les Editions de l'Imprimeur, 2003), 172–176.
- 11 Manfredo Tafuri, *Projet et Utopie* (Paris: Dunod, 1982).

Le Corbusier's contradictory projects for the MES IN RIO DE JANEIRO (1936)

ROBERTO SEGRE

The biographical readings about great architects belong to the 'micro-history' methodology, and with them, some unknown details and aspects are uncovered, which reveal and justify personal attitudes and architectural results. Recent studies on Le Corbusier by specialized research have been published by the Fondation Le Corbusier in Paris, and by the Anuário Massilia from Barcelona, as well as the books by Charles Jencks and Max Vogt, among others.

78

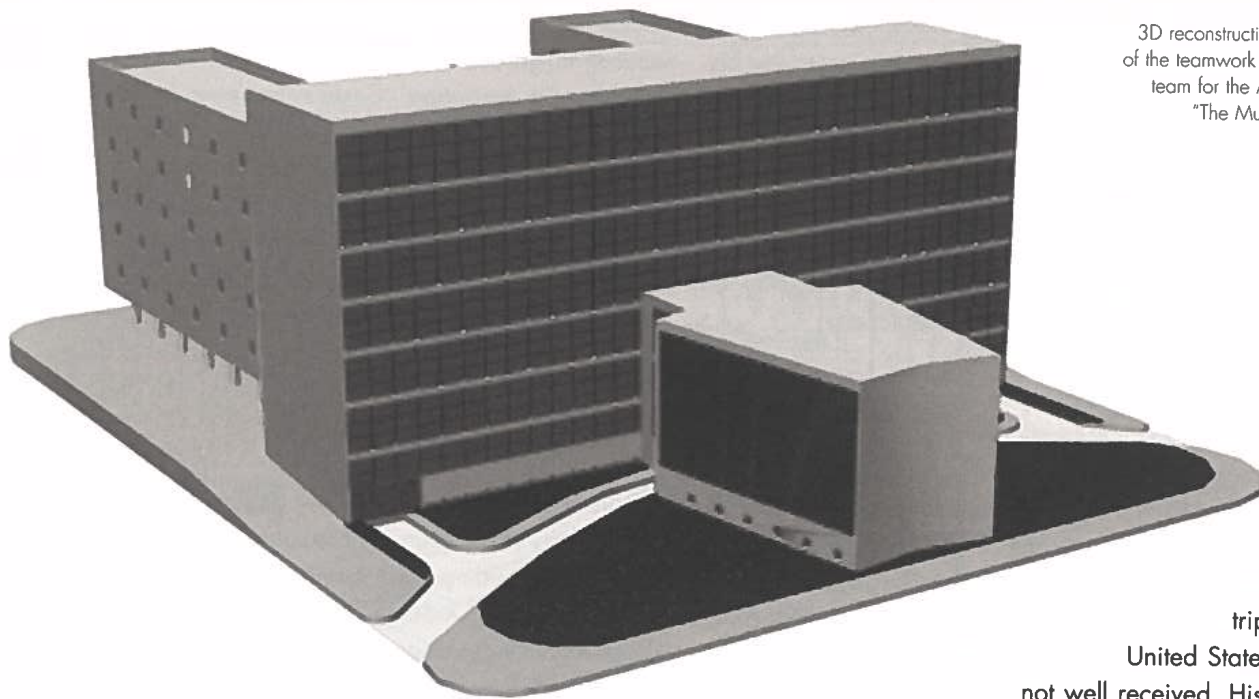
TWO TRIPS, TWO ATTITUDES

In the 1980s, Le Corbusier's experiences in Latin America were documented in general essays on his visits to Brazil, Argentina, Uruguay and Colombia. However, circumstances such as his participation in the project of the Ministry of Education and Health (MES) in Rio de Janeiro have not yet been clarified. Even the last writings by Kenneth Frampton and Alexander Tzonis suggest free personal associations—for instance, with the Palace of the Soviets in Moscow instead of the Centrosoyus—, or combine experiences from his 1929 and 1936 trips, which had relatively different goals and took place in very different circumstances. This short essay will try to shed light on some of these unknown conditions.

WHEN Jean-Pierre Giordani claimed that Le Corbusier spent one of his happiest times in Latin America, he was referring to the 1929 trip and his enthusiasm for the discovery of the New World and stimulating new social contacts. His passion for geography and the unprecedented scale of the continent's landscapes, the infinite Pampa, the meanders of the Paraná and Uruguay rivers, the striking beauty of the Buenos Aires plains and the almost sculptural hills of Rio were recorded in the poetical text *Précisions*, one of his most important books.

LE CORBUSIER, QUAND IL ARRIVE À RIO EN 1936, EST BIEN DIFFÉRENT DE L'HOMME QUI AVAIT ÉTÉ INVITÉ, EN 1929, À DONNER DES CONFÉRENCES EN ARGENTINE, EN URUGUAY ET AU BRÉSIL. LORS DE CE PREMIER VOYAGE, LA DÉCOUVERTE D'UN CONTINENT ET LA RENCONTRE DE SES ÉLITES SOCIALE ET INTELLECTUELLE L'AVAIENT ÉTONNÉ ET SÉDUIT. SEPT ANS PLUS TARD, ALORS QU'IL EST MOINS SOLlicitÉ PAR LA COMMANDE – SA RÉFLEXION EST TOURNÉE POUR L'ESSENTIEL VERS L'EXPOSITION INTERNATIONALE DE 1937 À PARIS ET LA CONCRÉTISATION DU PLAN OBUS EN ALGÉRIE –, SES INQUIÉTUDES SONT LIÉES À L'ÉCHELLE URBAINE PLUS QU'À L'ÉCHELLE ARCHITECTURALE. C'EST LA RAISON POUR LAQUELLE IL S'INTÉRESSE DAVANTAGE AU PROJET DE LA CITÉ UNIVERSITAIRE DE RIO QU'À CELUI DU MINISTÈRE DE L'ÉDUCATION ET DE LA SANTÉ, DONT LES DEUX PROJETS SONT INSUFFISAMMENT ÉLABORÉS. IL FAUT ENFIN SOULIGNER LE RAPPORT AMICAL ENTRE LE CORBUSIER ET OSCAR NIEMEYER QUI, PENDANT UN MOIS, S'ÉVEILLE COMME ARCHITECTE SOUS LA TUTELLE DU MAÎTRE.

Moreover, young South American architects who had read a revisited *L'Esprit Nouveau* and *Vers une Architecture* (1923) welcomed him warmly and admiringly attended the lectures he delivered in different cities. His visit was supported by intellectual elites from Buenos Aires, São Paulo and Rio such as Victoria



3D reconstruction of the first proposal of the teamwork under **Lucio Costa**'s team for the MES building, dubbed "The Mummy" by Le Corbusier

Ocampo, Elena Sansinena de Elizalde, Enrique Bullrich (Argentina) and Paulo Prado, Graça Aranha and Monteiro de Carvalho (Brazil). Owing to the reputation and success of the works he had realized at the end of 1920s—Villa Savoye, Pavillon Suisse, Armée du Salut in Paris, Centrosoyus in Moscow—, he was convinced that he would be commissioned for many projects in countries not yet afflicted by the Great Depression. Moreover, two nice women added to his happiness: his future wife Yvonne Gallis and the Black American dancer Josephine Baker, who traveled with him back to France on the Lutetia in 1929.

BY CONTRAST, in the 1930s, major public and private commissions were scarce for Le Corbusier, starting with the rejection of his creative and innovative project for the Palace of the Soviets competition in Moscow (1931). In addition, Le Corbusier's participation in the creation of the CIAMs, the drafting of the *Athens Charter* during the 1933 trip on the *Patris II*, and the publication of *Ville Radieuse* in 1933, also redirected his research towards the issues concerning territorial, landscape and urban dimensions. Particularly important were the dynamics of the variations in the Algiers master plan, Plan Obus, which adapted the continuous coastline strip he had envisaged for Rio. Bitter experiences were the failures of the projects he presented for the 1937 Universal Exhibition in Paris. Since the *Îlot Insalubre*, the *Musée d'Art Contemporain* and the *Centre de Culture Contemporaine* were not accepted, his participation boiled down to the modest *Temps Nouveaux* pavilion. His various trips had little success: the settler's housing estate plan for the Baťa plant in Zlín (Czechoslovakia) never progressed beyond the project stage; Mussolini never commissioned a project in the new cities of the Paludi Pontine; the critical comments he made during his 1935

trip to the United States were not well received. His 1936 trip to Brazil thus represented an opportunity to apply his renewed ideas.

RELATIONSHIPS WITH THE CARIOCA ARCHITECTS

At the international level, Le Corbusier had relationships with countless professionals, students, artists, intellectuals, entrepreneurs and politicians. Yet, Latin America, and most particularly Brazil, undoubtedly had a deep meaning in his life. Although he never built anything of his own—he only led to changes in the final MES project and the French Embassy in Brasília was never built—, he sustained an intense and long-lasting dialogue with Oscar Niemeyer and Lucio Costa. With the former he discussed the drawing of the UN headquarters in New York; and with the latter, the *Maison du Brésil* at the Paris Cité Universitaire. Competing for the Buenos Aires and Bogotá master plans never appealed to him as much as the possibility of building a university campus in Rio, or of participating in the conception of the new Brazilian capital city, a subject discussed in Brazil as far back as the 1920s—with its possible location in Planaltina—of which his Parisian friend Blaise Cendrars had kept him informed.

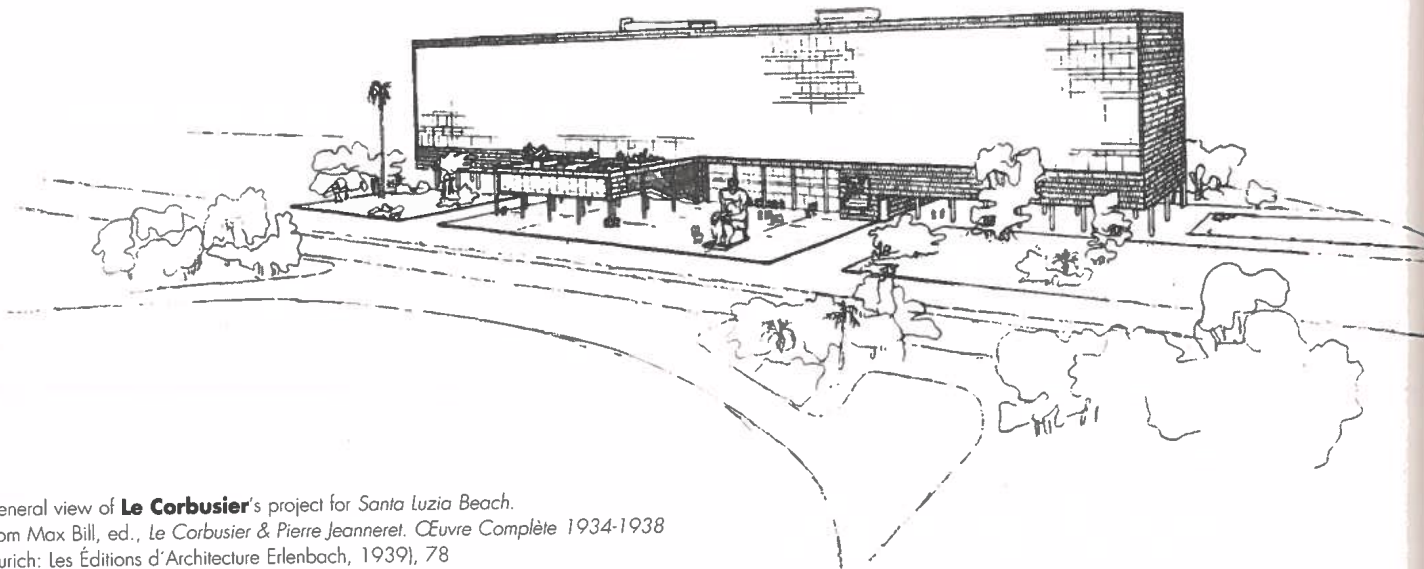
DURING HIS 1929 TRIP, he established contacts and friendships with many architects and disciples. In São Paulo, his main contact was Gregory Warchavchik, whom he invited to represent Brazil at the CIAM. In Rio, Jayme da Silva Telles had already spread the magazine *L'Esprit Nouveau* among the students of the Escola Nacional das Belas Artes at the beginning of the 1920s. In addition, Niemeyer, Affonso Reidy, Jorge Machado Moreira, and Carlos Leão, according to the former's testimony, had already studied Le Corbusier's works published in Europe. Curiously, in 1929 Lucio Costa was not involved in modernism but in the neocolonial style

and did not attend the lectures delivered by the Le Corbusier. But other young architects, fascinated by his architectural theories and solutions, published in the ENBA journal (1935) the detailed plans of the Centrosoyus in Moscow, designed between 1928 and 1930. This was the main inspiration for the project by Jorge Machado Moreira and Ernani Vasconcelos for the MES competition, and the team under the direction of Lucio Costa soon readapted that first solution.

A HYPOTHESIS is that Le Corbusier returned to Brazil because of the conflicting influences of the French and Italian artistic cultures in Brazil. The former was radically modern while the second advocated the persistence of the classical tradition. In the 1920s and 1930s, Paris was undoubtedly the international avant-garde center to which São Paulo and Rio intellectuals kept traveling. And, despite the fact that the futurist movement originated in Italy—Tommaso Marinetti even delivered lectures in Brazil—and that Mussolini's populist government was the first to support modernist architects, the dictator

campus, Capanema asked Lucio Costa and the young local avant-garde to lay out the Ministry headquarters in a modernist language. Costa's pressure to invite Le Corbusier may have been inspired by his strong desire to take a stand against Piacentini, and to create with his world famous adversary a 'modernist' counter-proposal for the new campus. Thus, the initial invitation made by engineer Monteiro de Carvalho—from the Carioca upper class—and by Costa's associate and ENBA teacher, Carlos Leão, involved a three-month stay in Rio to deliver lectures at the School and collaborate with the new project of the university campus.

NONETHELESS, Le Corbusier's presence in Rio is undoubtedly and universally associated with the image of the Ministry building, highlighted in his *Œuvre Complète (1938–1946)*. He took all the credit for the final project, which was in fact elaborated by the Brazilian team on the basis of Niemeyer's brilliant solution. At a time when almost nothing had been realized during the war, one can understand his wish to show the most important

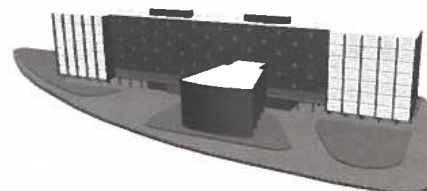


General view of **Le Corbusier's** project for *Santa Luzia Beach*.
From Max Bill, ed., *Le Corbusier & Pierre Jeanneret. Œuvre Complète 1934-1938*
(Zurich: Les Éditions d'Architecture Erlenbach, 1939), 78

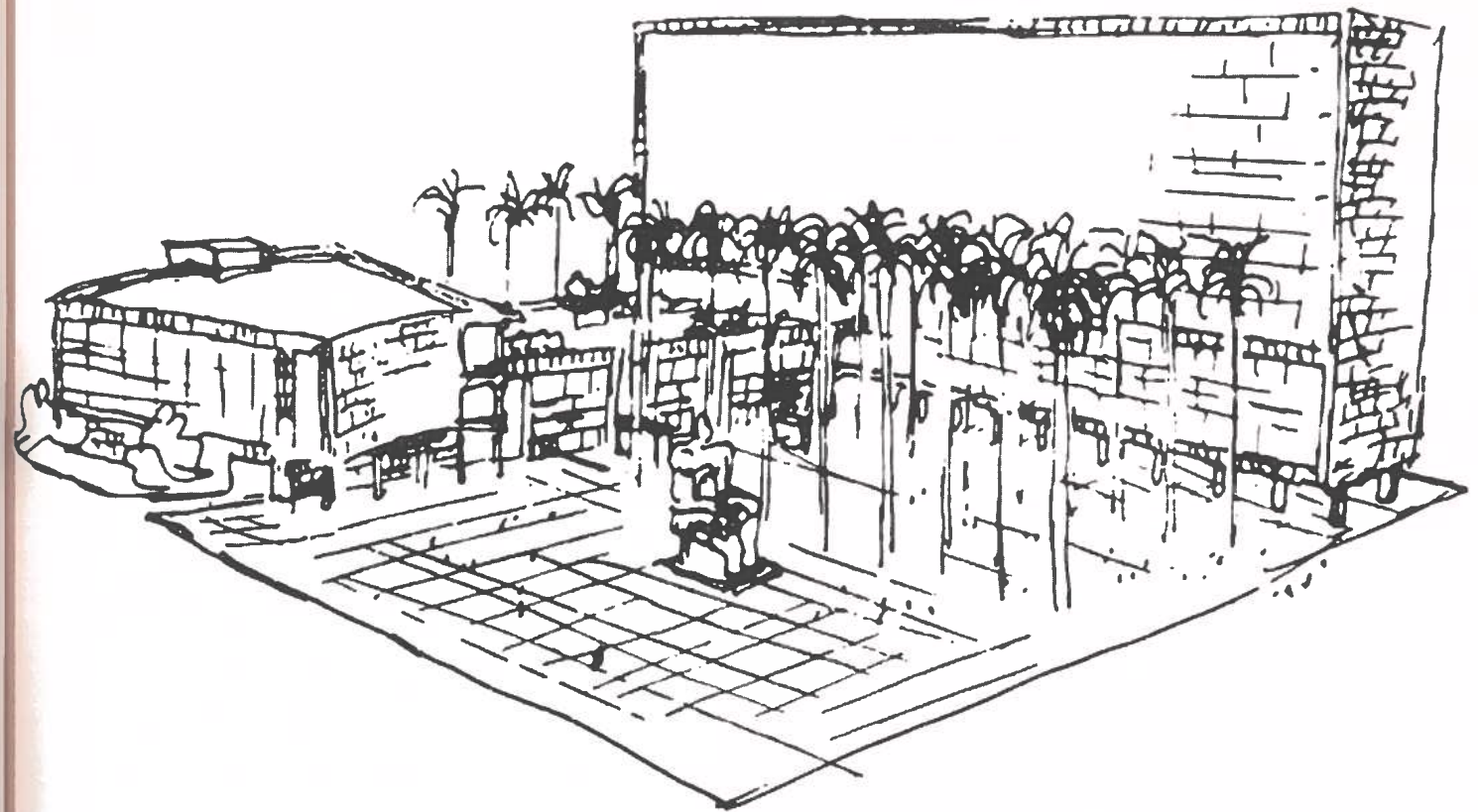
quickly replaced the young avant-garde with Marcello Piacentini's academism. In the 1930s he favored the 'monumental modern' style privileged by both authoritarian—Russia, Germany, Italy and Spain—and democratic—United States and France—regimes. Getúlio Vargas and the ministers of his 1930 New Republic were not immune to these aesthetics and political imageries. Thus, in 1935, the government ministers accepted Mussolini's proposal to have Piacentini design the Brazil university campus in Rio, one of their dearest dreams, most particularly of Minister Gustavo Capanema.

FORTUNATELY HOWEVER, neither Italy nor Brazil had a monolithic architectural ideology. It is thus of no surprise that, in addition to the academic project of the university

modernist office building built during that 'lost' decade, which represented the worldwide institutional 'triumph' of the modern movement. However, one cannot overlook the relationships between the Le Corbusier and his Brazilian colleagues. Lucio Costa was his most subtle connection, the shrewdest interpreter of his ideas and, as a leader, he was in a position to dialogue with Le Corbusier as an



3D reconstruction of the back side of the building, facing Rio de Janeiro.
Le Corbusier's project for *Santa Luzia Beach*



Perspective of **Le Corbusier's** proposal for the Castelo site. From Mauricio Lissowsky & Paulo Sergio Moraes de Sá, *Colunas da Educação. A construção do Ministério da Educação e Saúde* (Rio de Janeiro: Edições do Patrimônio, IPHAN, Ministério da Cultura, 1996), 115

Projeto do Palácio do
 Educação e Saúde
 no Castelo
 Apr 13 1956
 Le Corbusier

equal. In his 1934 paradigmatic text *Razões da Nova Architecture*, and for his 'vernacular' works designed after the Ministry building—the Museu das Missões and the Hotel in Nova Friburgo—, Costa adopted Le Corbusier's conceptual opening and concentrated on the historical heritage and complexities of the modern world, discarding the rigid and formal schemes of white boxes. Yet, Le Corbusier's major contribution was undoubtedly to awaken and stimulate young Oscar Niemeyer's talent by making him absorb his graphic syncretism, project methodology, synthesis of the creative act, and careful outlook on the qualities of landscape and on the exuberant Carioca nature. From then on, Niemeyer transformed Le Corbusier's anonymous solutions into mature modern movement works.

HOWEVER, the impact of Le Corbusier's presence in Brazil was not confined to the MES. In that respect the case of the Rio University campus is interesting. Although initially the board of teachers who favored a traditional solution did not accept his project for the university campus, Lucio Costa subsequently developed a new proposal countering the detailed academic solution by Marcello Piacentini and Vittorio Morpurgo. WWII then brought the initiative to a standstill. But the project was

resumed in the 1950s and a team led by Jorge Machado Moreira, of the Ministry's team, was commissioned to build the campus in the Ilha do Fundão. Moreira applied Le Corbusier's early rationalist orthodoxy, both in the dimension of the hospital, which evokes the *à redents* blocks of the Ville Radieuse, and in the staircase of the hall of the Faculty of Architecture, which is reminiscent of the Santa Luzia project.

LE CORBUSIER HAD a more dynamic relationship with Affonso Reidy, who put into practice the CIAMs' urban ideas in the Esplanada do Castelo and Santo Antônio projects, where he suggested establishing the Musée de Croissance Illimitée. The changes in Le Corbusier's language—the Unité d'habitation de Marseille, Ronchamp and Chandigarh—were assimilated in the Museu de Arte Moderna, where the structural expression, the exposed concrete and the spatial creativity reflect a Brazilian development of the Europeans canons. Lost along the way, a friend and associate of Le Corbusier in his artistic and feminine bohemia, Carlos Leão, identified more with the late 'nationalist regionalism,' abandoned professional practice after the fiasco of his project for a hotel in Ouro Preto.

SANTA LUZIA: A VIEW ON LANDSCAPE

In his report to Capanema on the Brazilian team's MES project, Le Corbusier praised the proposal but obviously did not agree with it: owing to its rigidity and symmetry he dubbed it "the Mummy." In 1949, he angrily commented that the solution was "an unfavorable reduction of the building of the Centrosoyus in Moscow." But his major bone of contention was the building site, inserted in the urban system planned by Donat-Alfred Agache. This explains why, instead of working with the team to transform the proposal, he found a new and isolated location that had a direct view on the Guanabara Bay. Thus, while also devoting himself to studies for the campus—supposedly created with the team of Brazilian architects—he conceived an alternative solution for the Ministry based on a slight change from the original, claiming that he only opened the wings of the symmetric building, with young Oscar Niemeyer drawing most of the detailed sketches.

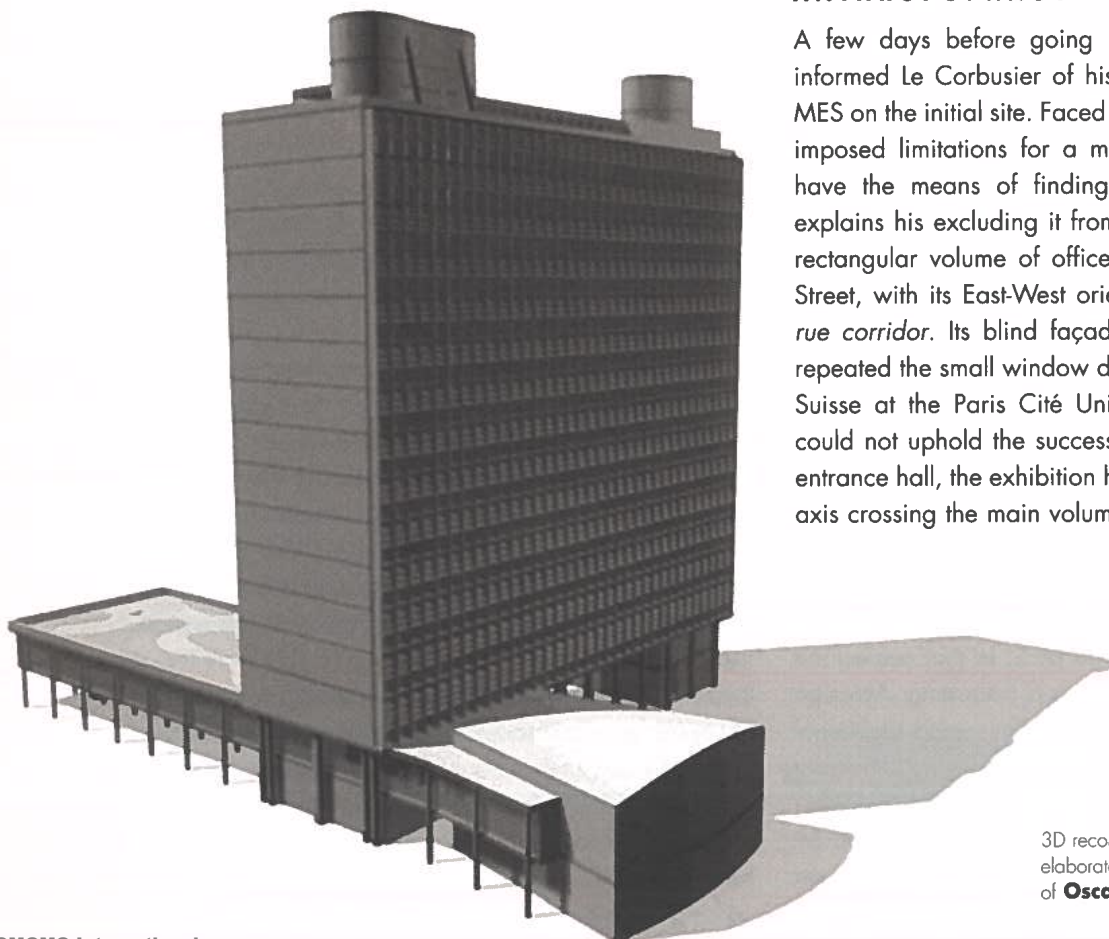
APPLYING the *tracés régulateurs* yielded a 200-meter long platform that did not impart the building with a closed image, but looked like a fragment of the urban strip he had imagined in 1929 to harmonize the architecture and landscape of Rio. The main principle underpinning his proposal was to have all the civil servant and ministry offices look out onto the Corcovado and the Pão de Açúcar through a façade of continuous

glass. He did not worry about giving 'monumentality' to his Ministry headquarters—seeking in this empty space the prevalence of a vertical volume—, or about establishing a dialogue with the city, since the main traffic from Rio arrived at the rear of the building without any aesthetic or formal qualification. His sketches that only present one outer perspective of the building are also evidence of Le Corbusier's lack of interest: most of the drawings—by Niemeyer—describe the internal spaces always associated with a view onto the landscape.

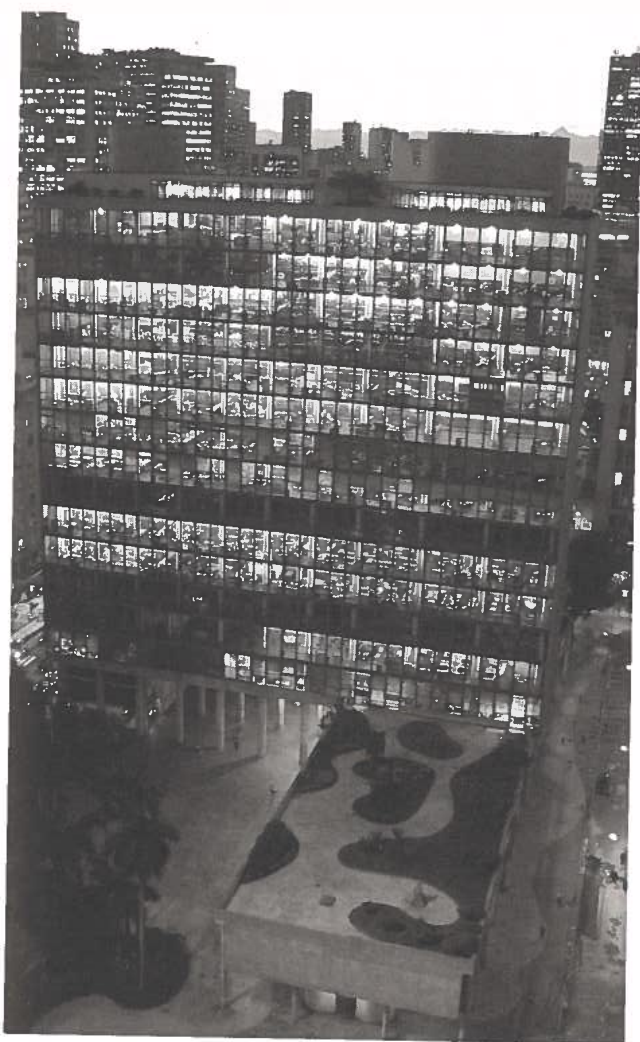
UNLIKE "the Mummy," a heavy and introverted image, his building, with its weightlessness and transparency, fluctuates over the green space, a composition attribute which Niemeyer immediately perceived and assimilated. He created an open perspective of the naked piazza dominated by the sculpture of *the Brazilian Man*, thus contrasting the wide horizon and the dense building, so immediately present in the monumental system of Brasília. Le Corbusier's final solution for the MES was based on this articulation between the volume of the exhibition and entrance halls, with a monumental staircase and the 10 meter high double columns inside the building. With this constant view through the windows—illustrated by the drawing of the minister seated in an armchair with a view onto the Pão de Açúcar—, Le Corbusier opened Niemeyer's eyes on the scenery of the Carioca bay, hills and forests.

FROM CASTELO TO NIEMEYER'S ANTHROPOPHAGY

A few days before going back to Paris, the minister informed Le Corbusier of his final decision to build the MES on the initial site. Faced with the lack of time and the imposed limitations for a maximum height, he did not have the means of finding a correct solution, which explains his excluding it from the *Œuvre Complète*. The rectangular volume of offices along the Graça Aranha Street, with its East-West orientation, formed the denied *rue corridor*. Its blind façade, which received the sun, repeated the small window diagram used for the Pavillon Suisse at the Paris Cité Universitaire. The new project could not uphold the successful articulation between the entrance hall, the exhibition hall and the theater along an axis crossing the main volume, as had been planned for



3D reconstruction of the final project elaborated by the team following a proposal of **Oscar Niemeyer**



External view of the Ministry of Education and Health, 1936–45

the Santa Luzia site, and these elements were squeezed onto the Pedro Lessa Street side.

LE CORBUSIER's contribution to this last project boiled down to highlighting the bare piazza with the *Brazilian Man's* sculpture, which occupies a large part of the ground, and separates the MES, from the aggressive buildings of the Ministry of Finance and of the Department of Employment.

THREE PROJECTS were designed, none of which had the necessary *élan* to constitute a mature and appropriate solution. But in accordance with Le Corbusier's teachings, Niemeyer found a way to achieve the right solution: he was granted the authorization to increase the height and width of the volume, and placed it in the middle of the site, with a North-South orientation, separating it from the streets limiting the block. Nonetheless, the main innovation consisted in separating the pure platform from the main volume, from the lower block containing the theater and the exhibition hall. For this, he created a portico or transparent Propylaeum, which shaped the main entrance with its loose ten-meter high columns. The successive horizontal models were finally replaced by a vertical 'monumental' model but also with the

weightlessness, transparency and relationship to landscape given by the curtain wall glass façade, allowing for the coveted view onto the Pão de Açúcar and the Corcovado, and protecting the Northern façade with the screen wall of brise-soleils.

ALTHOUGH Le Corbusier was frustrated when, after WWII, Carmen Portinho visited him at his Rue de Sèvres studio to show him the photos of the finished building, he soon adopted the MES as his, secretly recognizing that his Brazilian disciples had followed his aesthetic concepts and principles and had ultimately surpassed him. However, the most essential upshot of his trips was the fruitful dialogue and the reciprocal influences between him and his younger Brazilian followers, which are an illustration of the dynamics of the Brazilian cultural anthropophagy.

ROBERTO SEGRE (Milan, 1934) is an architect, full professor at the Architecture School of Havana, and at the Faculty of Architecture and Urbanism in Rio de Janeiro. He received his Ph.D in History of Art from the Havana University, Cuba, and in Urban Planning from the Federal University of Rio de Janeiro, Brazil. Visiting professor at Columbia University, Department of Architecture, New York, and Rice University, Houston. He received a Guggenheim Fellowship for a research on Antillean architecture, which resulted in the book *Arquitectura Antillana del Siglo XX* (2003), acclaimed at the IV Biennial of Hispanic American Architecture, and also awarded the Annual Prize from the Academy of Sciences of Cuba. He has published more than 30 books on Latin American and Caribbean architecture.

BIBLIOGRAPHY

- AAVV, *Le Corbusier et la Nature*. III^e Rencontre de la Fondation Le Corbusier. Paris: Éditions de La Villette, 2004.
- BARDI, PIETRO MARIA. *Lembrança de Le Corbusier*. Atenas, Itália, Brasil. São Paulo: Nobel, 1984.
- BROOKS, H. ALLEN ed. *The Le Corbusier Archive. Pavillon des Temps Nouveaux and Other Buildings and Projects 1936–1937*. New York, London: Garland Publishing, 1983.
- COHEN, JEAN-LOUIS. *Le Corbusier, 1887–1965. El lirismo de la arquitectura en la era mecánica*. Köln: Taschen, 2004.
- FRAMPTON, KENNETH. *Le Corbusier*. London: Thames & Hudson, 2001.
- JENCKS, CHARLES. *Le Corbusier and the Continual Revolution in Architecture*. New York: The Monacelli Press, 2000.
- LUCAN, JACQUES ed. *Le Corbusier. Une Encyclopédie*. Paris: Éditions du Centre Pompidou, CCI, 1997.
- LE CORBUSIER. *Précisions sur un état présent de l'architecture et de l'urbanisme*. Paris: Éditions Vincent Fréal & Co., 1930.
- MUMFORD, ERIC. *The CIAM Discourse on Urbanism, 1928–1960*. Cambridge, Mass.: MIT Press, 2000.
- PÉREZ OYARZÚN, FERNANDO. *Le Corbusier y Sudamérica. Viajes y Proyectos*. Santiago de Chile: Ediciones de Arquitectura, Pontificia Universidad Católica de Chile, 1991.
- QUETGLAS, JOSEPH ed. *Massilia. Anuario de Estudios Lecorbusieranos 2004*. Barcelona: Patronato Fundación Caja de Arquitectos, 2004.
- DA SILVA, VASCO CALDEIRA, AND MARGARETH CAMPOS DA SILVA PEREIRA, CECILIA RODRIGUES DOS SANTOS, ROMEU VALERIANO. *Le Corbusier e o Brasil*. São Paulo: Tessela/Projeto, 1987.
- TSIOMIS, YANNIS ed. *Le Corbusier. Rio de Janeiro 1929–1936*. Rio de Janeiro: Centro de Arquitetura e Urbanismo, Prefeitura da Cidade do Rio de Janeiro, 1998.
- TZONIS, ALEXANDER. *Le Corbusier. La poetica della macchina e della metafora*. New York: Rizzoli, 2001.
- VOGT, ADOLF MAX. *Le Corbusier. The Noble Savage. Towards an Archeology of Modernism*. Cambridge, Mass.: The MIT Press, 1998.

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy, Docomomo N° 34 March 2006

About the **pinnacle**

OF BRAZILIAN ARCHITECTURE

■ GÉRARD MONNIER

The creation of Brazil's capital city indisputably epitomized modern architecture in the country; it generated a specific type of ceremonial modern architecture, which found its formulas in Niemeyer's famous buildings. Gilbert Luigi, one of the world's leading experts in Brazilian architecture and its history, considers the sequence inaugurated and developed in Brasília as the climax of an intense production that, as we know, began in the 1930s.

F COMME TOUTE VILLE NOUVELLE, MAIS ICI À L'ÉCHELLE D'UNE CAPITALE, BRASÍLIA PROPOSE UN PROJET POLITIQUE D'URBANITÉ AVEC, D'UNE PART, UN ENSEMBLE POLITIQUE ET ADMINISTRATIF PORTEUR DES VALEURS DE REPRÉSENTATION ET, DE L'AUTRE, UNE IMPLANTATION ET UNE TYPOLOGIE DES ESPACES D'HABITAT ET D'ACTIVITÉS QUI INDUISENT UNE NOUVELLE CULTURE DE LA VILLE ET DE SES FONCTIONS. L'ARCHITECTURE PUBLIQUE MONUMENTALE EST NOURRIE DE TROIS COMPOSANTES : LES VIDES ET LES RAPPORTS DU CONSTRUIT AU NON-CONSTRUIT ; LA SIMPLICITÉ, LA DIGNITÉ ET LA NOBLESSE DES FIGURES ARCHITECTURALES, QUI PERMETTENT L'AFFICHAGE DE VALEURS MORALES ; L'ACCÈS LIBRE AUX PALAIS GOUVERNEMENTAUX, MÉTAPHORE D'UNE INSTITUTION POLITIQUE OUVERTE AUX CITOYENS. APOGÉE DE LA DÉMARCHÉ DE GRANDS PROFESSIONNELS, LA PRÉFABRICATION ET L'INVENTION TYPOLOGIQUE ENFIN ORIENTENT LA CONCEPTION ET LA RÉALISATION DE LA PLUPART DES ÉDIFICES, COMME LES IMMEUBLES DES SUPERQUADRA ET L'INSTITUT CENTRAL DES SCIENCES DE L'UNIVERSITÉ FÉDÉRALE DE BRASÍLIA.



HEREIN, WE PROPOSE to clarify one of the theoretical aspects, maybe not as well known, of this concatenation of buildings where, it seems to us, a generation of architects developed a consistent process: that of the typological invention.

Indeed, in Rio de Janeiro, the emerging generation of modern architects did not wait for government commissioning to develop the construction and style of their business buildings. For the ABI Building—Associação Brasileira de Imprensa (Brazilian Press Association)—, built between 1936 and 1938, architects Marcelo and

Milton Roberto inaugurated the new aesthetics of a building without windows, with vertical strips of brise-soleils concealing a glass wall. Yet, since it interpreted the universal type of the office tower, their project did not in the least raise the question of a typological evolution of the program.

However, this typological invention was further stimulated by government commissions. At the time, these increased owing to the intensive modernization carried out by the leaders of the Estado Novo, who rescued architects from the ghetto of private commissions and opened the wide

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Docomomo N°34
March 2006

field of public buildings and facilities. From 1934 on, due to the Vargas presidency's strong political demands, the three levels of state authority, namely the federal state, some natural states, and most cities, commissioned an increasing number of projects for civic buildings.

Three components characterize monumental civic architecture: voids and relationships between the built and the un-built; simplicity, dignity and nobility of architectural figures, meant to testify to the government's moral and civic values; and free access to public buildings, which abolished obstacles and was the metaphor of a democratic political institution open to its citizens.

Built according to a project designed by Marcelo and Milton Roberto, the Santos-Dumont Airport (1937-44) only displays the first two components. The lounge's void is a monumental space, punctuated by the portico's double rows; their two levels determine the scale of the external façades' pedestal. It is worth noting that the typological qualities of this facility, complemented by the vegetal figures of its ornamental garden (Burlle Marx), are similar to those of the Ministry of Education and Health (MES), a building studied and built practically at the same time, between 1936 and 1943.

For the latter work, Lucio Costa gathered a team to elaborate what would become the seminal building of public architecture in Brazil. Built between 1937 and 1942 and named after Minister Gustavo Capanema, it is

building yielded a process of radical innovation. A sign of their conscious innovation capacity is the gap that separates their proposal from the short and thickset building Le Corbusier had proposed for this same building. The portico of Costa's project is composed of columns almost twice higher, and provides a unique character to the public access to the building, an access integrated within the original space of a piazza, which creates a space that stands out from the street but is at the same time undetermined and open. It complements the typology of the ministry building's bodies, that is, the dense and continuous horizontal and tower blocks. Yet, it exists alongside these two objects without the articulations created in the classical tradition, as it ignores hierarchies, centers, symmetries, rhythmic dispositions and limits that define a typical renaissance scenery. A stage that used to be the instrument of collective rites (civil and military parades), which were instruments of power and persuasion.

HERE, the piazza is an open space that establishes its own continuity with its unpredictable and flowing circulations, in other words, its availability. Since it is located under the very building, it dissolves, as it were, the obstacle the building represents. Albeit on a smaller scale, Le Corbusier had already provided a model of this with the pilotis of the Swiss Pavilion at the Cité



usually acknowledged for its northern wall and original and elegant structure of horizontal brise-soleils strips. Nonetheless, the building of the Ministry of Education and Health displays an exceptional but often neglected typological innovation: the articulated combination of a horizontal block, a tower, a portico and an open square creates a new type of public space and a new model for government palaces. Its realization would draw all of America's attention thanks to the 1943 exhibition, *Brazil Builds*, organized in New York by the MoMA.

For architect Lucio Costa and his team, the project for this

Internationale Universitaire in Paris.

By ignoring the hierarchy of built spaces and circulations, the piazza is the symbolic standardization of popular habits of socialization. In downtown Rio de Janeiro's highly dense urban space, the piazza, which pays no heed to land limits, paves the way to the expression of an open and democratic society. It is exemplary of the abovementioned third component: free access to the government palaces, an unusual phenomenon that abolishes obstacles and is a metaphor of a political institution open to its citizens.



THIS BUILDING announces and fuels the typological creation of the entities that shape the major places of Brasília, where Costa and Niemeyer transformed public architecture into a means of overlooking national, cultural and political identities. In Brasília, the empty spaces and relationships between the built and the unbuilt support the first component of monumentality. They are fitting for this new capital city and establish a sense of distance, a backdrop of generous spacing between the buildings. The second component is the simplicity and nobility of the architectural figures that combine the elegance of buildings with an emphasis on the monumental axis, which displays moral values that appeal both to the jury and public opinion. Architects contrived to focus the public's attention on the interesting figures of the Parliament's domes—with the contrasted and complementary identities of the Congress's two assemblies—, on the elegance of the portico of the Supreme Court, and on the fine structure of the Itamaraty Palace, which, isolated by its pond, is a metaphor for an overseas land. In this architecture, the unpredictable and flowing circulations, the availability and continuity of public spaces, like the piazza or the ramps that provide free access to the Parliament's terraces, are omnipresent. With the importance it gives to the construction techniques of reinforced concrete and to prefabrication, the typological invention is thus an essential component of the apex of these distinguished architects careers. Besides the political center's monumental ensemble, the other crucial factors of typological innovation in Brasília are the conception and realization of the superquadras apartment blocks and of the Central Institute of Sciences (Instituto Central de Ciências) at the Federal University of Brasília. One may thus identify this architecture with typological innovation, which itself was the result of a political attitude that placed use and users at the center of conception processes.

GÉRARD MONNIER is *Docteur ès-lettres, professor emeritus of history of contemporary architecture at the University Paris I (Panthéon-Sorbonne)*. He founded and chaired *Docomomo France (1992–2002)*. He recently published: *Le Corbusier, Les Unités d'habitation* (Paris: Éditions Belin, 2002); *La Porte, instrument et symbole* (Paris: Éditions Alternatives, collection "Lieux-dits," 2004); *L'Architecture du XX^e siècle, un patrimoine (Créteil, SCEREN-CNDP / CRDP Créteil, collection "Patrimoine références," 2005)*. He chaired the scientific committee of *Docomomo International Seventh Conference, held at the Unesco, Paris, September 2002*.

Translated by Alain Pierre Alban François

BIBLIOGRAPHY

CZAJKOWSKI, JORGE, ed. *Guia da Arquitetura moderna no Rio de Janeiro*. Rio de Janeiro: Centro de Arquitetura e Urbanismo do Rio de Janeiro, 2001.

LUIGI, GILBERT. *Oscar Niemeyer, une esthétique de la fluidité*. Marseilles: Éditions Parenthèses, 1987.

MONNIER, GÉRARD, ed. *Brasília capitale*, articles by André Corrêa do Lago, Farès El-Dahdah, Jean-Loup Herbert, Stéphane Herbert, Gilbert Luigi, Gérard Monnier, Cláudia E. Porto, Cláudio J.P.V. de Queiroz. Paris: Éditions Picard (in the press).

SEGAWA, HUGO. *Arquiteturas no Brasil 1900–1990*. São Paulo: USP, 1997.

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

- ANDRADE**, Mario de. *Aspectos da Literatura Brasileira*. Belo Horizonte: Editora Itatiaia, 2002.
- ANDRADE**, Oswald de. *Obras Completas Do Pau-Brasil à antropofagia e às utopias*. Rio de Janeiro: MEC, Civilização Brasileira, 1970.
- ANDREOLI**, Elisabetta, Adrian Forty. *Brazil's Modern Architecture*. London: Phaidon Press, 2004.
- ANELLI**, Renato, Abílio Gerra, Nelson Kon. *Rino Levi. Arquitetura e Cidade*. São Paulo: Romano Guerra Editora, 2001.
- BARBOSA**, Marcelo C. *A Obra de Adolf Franz Heep no Brasil*, dissertação de Mestrado. São Paulo: FAUUSP, 2002.
- BO BARDI**, Lina, Marcelo Carvalho Ferraz (org.). *Lina Bo Bardi*. São Paulo: Instituto Lina Bo e P.M. Bardi, 1993.
- BRUAND**, Yves. *Arquitetura Contemporânea no Brasil*. São Paulo: Perspectiva, 1982.
- BUARQUE DE HOLANDA**, Sergio. *Raízes do Brasil*. Rio de Janeiro: Livraria José Olympio Editora, 1969.
- CAMPELLO CABRAL**, Renata. *Mario Russo. Um Arquiteto Racionalista Italiano em Recife*, dissertação de Mestrado. São Carlos: EESCUSP, 2003.
- CANEZ**, Anna Paula, et al. *Imagem e construção da modernidade em Porto Alegre*. Porto Alegre: Editora UniRitter, 2004.
- CAVALCANTI**, Lauro. *When Brazil Was Modern: A Guide to Architecture, 1928–1960*. New York: Princeton Architectural Press, 2003.
- COSTA**, Lucio. *Lucio Costa. Registro de uma Vivência*. São Paulo: Empresa das Artes, 1995.
- DA SILVA**, Geraldo Gomes, Luiz Amorim, Djanira Oiticica, Paulo Sérgio Santos e Marcus Salles. *Delfim Amorim arquiteto*. Recife: Instituto de Arquitetos do Brasil, 1981.
- DECCKER**, Zilah Quezado. *Brazil Built. The architecture of the modern movement in Brazil*. London: Spon Press, 2001.
- DUQUERQUE**, Irã Taborda. *Espirais de madeira: uma história da arquitetura de Curitiba*. São Paulo: Studio Nobel, Fapesp, 2001.
- FALBEL**, Anat. *Lucjan Korngold. A trajetória de uma arquiteto imigrante*, tese de Doutorado. São Paulo: University of São Paulo, FAUUSP, 2003.
- FERRAZ**, Geraldo. *Warchavchik e a introdução da nova arquitetura no Brasil 1925–1940*. São Paulo: Museu de Arte, 1965.
- FREYRE**, Gilberto. *The Mansions and the Shanties*. Westport CT: Greenwood Press Reprint, 1980 (1st ed. 1936).
- GOODWIN**, Philip. *Brazil Builds*. New York: Museum of Modern Art, 1943.
- GUARNERI**, Andrea Bocco. *Bernard Rudofsky. A Humane Designer*. New York: Springer, 2003.
- Guia da Arquitetura Art Déco no Rio de Janeiro*. Rio de Janeiro: Prefeitura, Secretaria Municipal de Urbanismo, 1996.
- HITCHCOCK**, Henry-Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955.
- IRIGOYEN**, Adriana. *Wright e Artigas. Duas Viagens*. São Paulo: Ateliê Editorial, 2002.
- LE CORBUSIER**. *Précisions sur un état présent de l'architecture et de l'urbanisme*. Paris: G. Crés et Cie. [1930ca].
- LÉVI-STRAUSS**, Claude. *Saudades de São Paulo*. São Paulo: Companhia das Letras, 1994.
- LÉVI-STRAUSS**, Claude. *Tristes Tropiques*. Paris: UGE, 10/18, 1955.
- LISSOVSKY**, Maurício, Paulo Sérgio Moraes de Sá. *Colunas da Educação. A construção do Ministério da Educação e Saúde 1935–1945*. Rio de Janeiro: MINC, IPHAN, FGV, CPDOC, 1996.
- MICELI**, Sergio. *Nacional Estrangeiro*. São Paulo: Companhia das Letras, 2003.
- MICELI**, Sergio. *Intelectuais à brasileira*. São Paulo: Companhia das Letras, 2001.
- MINDLIN**, Henrique Ephim. *Modern Architecture in Brazil*. Rio de Janeiro, Amsterdam: Colibril Editora, 1956.
- MONTEZUMA**, Roberto, ed. *Arquitetura Brasil 500 anos. Uma invenção recíproca*. Recife: Universidade Federal de Pernambuco, 2002.
- SANCHES**, Aline Coelho. *A Obra e a trajetória do arquiteto Giancarlo Pianti. Itália e Brasil*, dissertação de Mestrado. São Carlos: EESCUSP, 2004.
- DOS SANTOS**, Cecilia Rodrigues (et al.). *Le Corbusier e o Brasil*. São Paulo: Tessela/Projeto Editores, 1987.
- SCHWARTZ**, Jorge, ed. *Brasil. Da Antropofagia à Brasília 1920–1950*. São Paulo: Cosac & Naify, 2003.
- SEGAWA**, Hugo. *Arquiteturas no Brasil 1900–1990*. São Paulo: EDUSP, 1998.
- SEGAWA**, Hugo. "Le Belle Americhe/Americas the Beautiful," in *Spazio e Società* 80, Milan: 1997, 86–89.
- SEGRE**, Roberto. *America Latina Fim de Milênio. Raízes e Perspectivas de sua Arquitetura*. São Paulo: Studio Nobel, 1991.
- SEGRE**, Roberto. "Le Corbusier en Rio de Janeiro (1936). Los proyectos del Ministerio de Educación y Salud: Santa Luzia y Castelo," in *Massilia, 2002. Anuario de Estudios Lecorbusierianos*. Barcelona: Fundación Caja de Arquitectos, 2002, 123–133.
- SIQUEIRA**, Vera Beatriz. *Burle Marx*. São Paulo: Cosac & Naify, 2004.
- SKIDMORE**, Thomas. *O Brasil visto de fora*. Rio de Janeiro: Paz e Terra, 1994.
- TETTAMANZI**, Régis. *Les Écrivains français et le Brésil. La construction d'un imaginaire de La Jangada à Tristes Tropiques*. Paris: L'Harmattan, 2004.
- TINEM**, Nelci. *O alvo do olhar estrangeiro. O Brasil na historiografia da arquitetura moderna*. João Pessoa: Manufatura, 2002.
- WEIMER**, Günter. *Arquitetos e construtores no Rio Grande do Sul 1892–1945*. Santa Maria: Editora Universidade Federal de Santa Maria, 2004.
- WEIMER**, Günter. *Arquitetura erudita da imigração alemã no Rio Grande do Sul*. Porto Alegre: Editora Est, 2004.
- WEIMER**, Günter. *Arquitetura modernista em Porto Alegre entre 1930 e 1945*. Porto Alegre: Unidade Editorial, 1998.
- XAVIER**, Alberto. *Depoimento de uma Geração. Arquitetura Moderna Brasileira*. São Paulo: Cosac & Naify, 2003.
- ZUCCONI**, Guido. *Daniele Calabi. Architetture e progetti 1932–1964*. Venice: Marsilio, 1992.

Modernism and politics

German national socialism to English rural conservatism

■ JAMES LEWIS

© Ian Nairn & Nikolaus Pevsner, "Sussex: The Buildings of England" (Penguin Books, 1996), 599-600



English rural modernism: "Starlock" (The Templar House) Military Road, Rye, East Sussex by **Frank Scarlett** of Scarlett & Ashworth, 1930.

"A very early example, as England goes, of the International modern style" now recently restored (Jeremy Gould "Gazetteer of Modern Houses in the United Kingdom and Republic of Ireland," *Journal of the Twentieth Century Society* 2, 1996, 117)

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Docomomo N°34
March 2006

Histories of modernism as built suggest internationally that intervention into architecture by governments can be both a 'good' and a 'bad' thing. There are numerous examples where modernism has been encouraged and even inspired by governmental influence. Significant cases from the Caribbean have been described in the previous issue of this Journal.^{1 & 2}

There are many more cases internationally, however, where political influence exercised over style has resulted in pomposity, ornamental mayhem and for the longer-term, architectural laughing stock—as well as personal tragedy. What will never be known are the many proposed modernist buildings that were not built because of government interventions of one kind or another. Putting aside variations in value judgments, and with the assumption for this readership that modernism is 'good,' nevertheless leaves some crucial issues unexplored.

It is best of course if architecture is left alone by politicians and allowed straightforwardly and democratically to express those varieties of social and cultural needs upon which modernism, of any era, has thrived and upon which it will continue to do so where architects are permitted to responsibly express their roles. As Docomomo readers will not need to be reminded, however, there is more than that to the history of political intervention in architecture.

In 2002, a site visit to the Dessau Bauhaus for the purpose of exploring technical issues of window frame fixing, without power tools, into brickwork and concrete,³ raised more questions than it revealed answers—as is so often the case with specific objectives. The newly restored Bauhaus was as exciting in 2002 as it had been at its official opening in 1926 for thousands of visitors from all over Europe and beyond. But it was challenging as well: what had it been like to be a modernist architect in Germany at that time and, especially, what had

it been like to incrementally loose creative freedoms—so recently exercised, for example, in the rapid design and construction of the Bauhaus building—to the extent that it became necessary to leave Germany?

For Walter Gropius and his team,⁴ the timing of the completion of the Dessau Bauhaus in 1926 was catastrophic, coinciding in the same year with the re-establishment of Adolf Hitler as leader of the National Socialist party and the commencement of his rise to absolute power as Reich Chancellor on 30 January 1933. In that year, deprived of work, Gropius had received threats at his house from uniformed Nazis, against his participation in a large exhibition. Gropius had resigned from the Bauhaus in 1928 and in 1934, with his wife Ise, he left Germany for Rome from where he traveled to England. Other architects left Germany for other European countries, the USSR and the USA. Many came to England either *en route* or to stay.

In the same way as it seems inappropriate to judge a building entirely on the grounds of appearance, not taking account of its technical attributes, it seems similarly inappropriate to assess the work of an architect without considering the contexts of his/her time. In other words, histories of architecture set apart from the histories of architecture's contexts, work as if architecture happened in isolation from its life-blood and inspiration. True architecture does not happen on demand, least of all from politicians or tyrants; therefore, neither does true modernism.

IL VAUT MIEUX QUE LES HOMMES POLITIQUES NE S'OCCUPENT PAS D'ARCHITECTURE, AFIN QUE CELLE-CI PUISSE EXPRIMER LES BESOINS SOCIAUX POUR LESQUELS LE MODERNISME S'EST AUTREFOIS BATTU. LE MODERNISME A PARFOIS ÉTÉ ENCOURAGÉ PAR LES GOUVERNEMENTS, MAIS L'INFLUENCE POLITIQUE A AUSSI APPORTÉ SON LOT DE SOLENNITÉ ARCHITECTURALE, DE DÉSORDRES – ET DE TRAGÉDIES INDIVIDUELLES. EN ANGLETERRE AUJOURD'HUI, LA LIBERTÉ ARCHITECTURALE APPARAÎT BIEN VIVANTE DANS LES VILLES MAIS, EN MILIEU RURAL, LE GOUVERNEMENT, LES ADMINISTRATIONS ET LA ROYAUTÉ SURVEILLENT JALOUSEMENT LEUR IMAGERIE D'ÉPINAL. QUE SE PASSERAIT-IL, AUJOURD'HUI, SI L'ON PROPOSAIT DU BAUHAUS EN BORDURE D'UNE PETITE VILLE ? ON N'AVAIT PAS VU, EN EUROPE, UN TEL « CONTRÔLE DU STYLE » DEPUIS L'ALLEMAGNE DES ANNÉES 1930. LE MODERNISME RURAL EST MORT ET LES ARCHITECTES ONT « MIGRÉ » VERS LES VILLES. L'EUROPE MULTINATIONALE AURAIT-ELLE ENGENDRÉ UN NATIONALISME RURAL ET POPULISTE ? QUE SE PASSE-T-IL AILLEURS EN EUROPE ?

It remains unusual, nevertheless, for architecture to be considered retrospectively in its social and economic context, least of all that of the political climate of its time. An architect's work is more usually described as an example of a period, of a building type or of certain materials or technologies. Political influences of its time that impinged upon a building's design, or upon





its owners and architects, are more usually ignored or forgotten altogether.⁵ It is because politics have come to be incidental to the context in which buildings of the past were designed and built, that some very relevant issues now tend to be obscured.

Only one year after the commencement of WWII, the one time editor of the *Architectural Review*, James Richards, felt able in London to write: "... we are not concerned with the political aspect of architecture; we are only concerned with the results when they are part of the history of architectural development."⁶ At that time, the self-congratulatory undercurrent of this statement was perhaps inevitable although written when, in Germany, a short distance away, Nazi totalitarianism had been in control of architecture and everything else for at least seven years.

Re-reading Richard's statement now, however, suggests an architectural elitism setting the profession so apart from its social context, that architects were denied a part of it until they were history! That is, it is read that way in the country in which it was written, where there was then still the possibility that architects would continue to express the democracy in which they lived and worked and where, of course, most architects would have declared themselves necessarily a part of the social context that their architecture itself reflected—and affected. Where modernism and modern architecture has survived, it has done so precisely because, within the current technological and material capacities of its time, it was successfully designed to reflect prevailing social needs, whether in private houses, large public housing complexes, and in many other examples. The question that many architects

have had to face, however, is what happens where politically permitted architecture is exciting, publicly beneficial, or merely impressive, but other actions of the government that encouraged it are reprehensible in the extreme? What are the options for architects in that case? Do they continue to work on buildings as required; do they try to exert what influence they may retain in building design; in building design only, or also in matters beyond the design of buildings?

One architect who considered this question, albeit in retrospect, was Albert Speer, architect to Adolf Hitler, who became a senior Nazi and armaments minister to the Third Reich. Speer claimed in his memoirs twenty-five years later "that his mistake was that of the artist and architect who remains uninterested in politics, the 'apolitical technocrat' who does the work of the devil without asking troubling questions."⁷ Speer came to criticize those who, like himself, concerned themselves "with [their] own affairs and as little as possible with what was going on outside."

Now, we know that the life and work of very many architects was directly affected by 1930s politics in Germany, to the extent that emigration was the only option—for those for whom it was possible. The architectural 'bad' was that modernism in Germany and Czechoslovakia was brought to an end; the architectural 'good' being that its proponents' emigration carried modernism to other parts of the world. It could be argued that surviving modernism should be conserved because of the very history from within which it was produced, which it represents and by which it was brought to an end. It might also be argued that present-day modernism, as it continues the struggle to demonstrate its philosophy and to survive, should be allowed its expression because we should learn from that history: "how do we know where we are going if we do not know where we have come from." Far from such a utopian

dream, the converse might sadly be nearer the truth.

In England today, in the cities, architectural freedom appears alive and well—in London, Birmingham and Manchester for example; also on some university campuses, science parks, private estates and in remote backlands out of public view. In rural areas, where modernism once flourished—not always with an easy ride—things are very different; modernism in house design is not possible. The rare exception proves the rule. Local planning authorities, expressing central government guidelines, might receive further unofficial “authority” through social hierarchies upwards to rurally established royalty. These are the contexts where conservationism reigns.

A conservationism that condemns occupants of outdated buildings to restricted natural light and space, or to extensions that “fit in” and “match the existing,” where emphasis is on the ancient rather than anything new and different, and which impotently was unable to save from demolition Connell Ward and Lucas’s 1936 “Greenside” in Wimbledon. There are villages and small towns ossified in the past with nothing of the present to offer the future but the same pastiche vernacular to be found in new housing as extensive as small towns. The modernity of the cities has become a source of fear for rural hierarchies of power.

Here, architects no longer have the democratic freedom they require for their work to reflect, of its own accord so to speak, the needs of society. Here, government, administrative systems on behalf of government, and royalty with the “gov” internet address, seek to control and to influence architecture so that it reflects their chosen image of what rural society should be. The withholding of permission to build is once again an instrument of power—except for those with the power. Again, what will never be known are those buildings that have *not* been built due to imposed external political influence. It is too

obvious what would happen now if, on the edge of a small town the size of Dessau in 1926, a ‘Bauhaus’ were to be proposed.

Differences of opinion about traditional and modern architecture, about their juxtaposition and especially with regard to dwellings, have long been a necessary and justifiable part of democratic public debate and are to be expected. Between supporters of one style or another, arguments are themselves traditional and have raged at least since the “battle of the styles” between the classic and gothic of the nineteenth century. The new has always shocked and probably always will and without such debate, society would be impoverished.

But there is a control of “style” in architecture now, in rural parts of the United Kingdom, that has not happened in Europe since the 1930s National Socialist Party in Germany. Though politicians deny such involvement, politics under other hats, the hats of others, and a crown as one of those hats, exert a control over style and the way society should live and have its creative being, or not. As a result, the spirit of modernist architecture is dead in the rural hinterlands from where architects have ‘emigrated’ to the cities or retired from the struggle. None of this can be anything other than a ‘bad’ thing. It is as if, in England, multi-national Europe has spawned a grassroots nationalism. It would be interesting to know what is happening rurally elsewhere in Europe.

Events in and surrounding WWII remain as part of many living memories; now however, there are many more living memories in which, thankfully, they do not. It is for today’s younger generations that these views are expressed—that we may all be aware of insidious incursions into our creative freedoms.

JAMES LEWIS, RIBA, formerly architect-on-site in the USA, UK and Hong Kong, and subsequently consultant in natural hazards and human settlements to the European Commission, United Nations and Commonwealth Secretariat, he has worked in Algeria, Bangladesh and island states of

the Caribbean, Pacific and Indian oceans as well as a practitioner in the United Kingdom. His book *One Hundred Years of Modern: Modernism, politics and the English house* is in preparation whilst seeking a publisher. Information on other publications is available at: <http://www.livingwithflooding.co.uk>

101 High Street, Marshfield, nr Chippenham. Wiltshire. SN14 8LT. United Kingdom
datum@gn.apc.org

NOTES

1 *Docomomo Journal* 33 September 2005: e.g.: Rodríguez, 5; Martin Zequeira, 20; Moré, 44.

2 At the time of writing, the newly elected leader of the UK Conservative party, the would-be prime minister, is reported to have commissioned the architectural conversion of his house into an “eco home” as a calculated exercise in vote-catching.

3 James Lewis: “How does the bolt get into the concrete,” *Docomomo Journal* 23 August 2000, 43–50 and “Window fixings at the Bauhaus,” *Docomomo Journal* 28, March 2003, 83–95.

4 Marcel Breuer, Farkas Molnár and Joost Schmidt.

5 For example, consider the amount written on the work of Gropius: biographies on him and other modernist architects being isolated exceptions.

6 James Richards, *An Introduction to Modern Architecture* (Harmondsworth: Pelican Books, 1940), 74.

7 Quoted in Jeffrey Herf, *Reactionary Modernism: Technology, culture, and politics in Weimar and the Third Reich* (London: Cambridge University Press, 1984, reprinted 1998), 153–154. Adolf Hitler’s architect Albert Speer was his armaments minister from 1942 to 1945.



DOCOMOMO International:

This journal has been published as a printed version of *docomomo Journal*. It has been scanned and made digitally available following our Open Access Policy N°34. We are not aware of any infringement of copyrights.

March 2006

MODERN THE MODERN MOVEMENT IN BRITAIN

The beginnings of modern architecture in England are represented by only a few diverse examples. They include Lescaze's modernist work at Dartington Hall, Amyas Connell's 'High and Over' villa and his Grayswood house, Tait's Silver End Estate and Emberton's Royal Corinthian Yacht Club.

These examples were preceded by a strange rather un-English square house by Peter Behrens in Northampton of 1924 and Owen Williams's Boots Factory (1929–31).

The first illustration in this handsome new book by Alan Powers is of members of the exclusive MARS Group (Modern Architectural Research) at the opening of the group's exhibition in London in January 1938. The young stalwarts were posing with that influential 'founder' of the modern movement of architecture

in England, Le Corbusier.

The MARS Group, which was analytical and pseudo scientific in outlook is briefly mentioned in the opening essay but the work of many of its protagonists is clearly shown in the rest of the book, which has a fully illustrated section on "Architects of the Modern Movement"—although a number of them would not fall in with Docomomo's definition of "modern movement." They range from the obscure to the internationally famous names associated with continental modernist trends.

The gazetteer is illustrated with a large number of superb new color photographs taken of a wide range of modernist buildings by the British architectural photographer Morley von Sternberg. His photographs not only record the innovative nature of much of this architecture but serve

well to reassure many of us that much of this work is in good condition, often surprisingly unaltered from the original designs. For me, one or two new names are surprising and I am seeing for the first time the work of some architects that previously I had only heard of. There is also a rather uncritical juxtaposition of the good, the bad and the indifferent but not much that is really 'good' has been left out in this masterly survey. Here is Frederick Gibberd's Pullman Court, London (featuring the famous Pilichowski axonometric drawing), Maxwell Fry's Kensal House, a major social experiment, dating from 1933–36 at Kensal Rise and his timber faced house at Chipperfield, Herts.

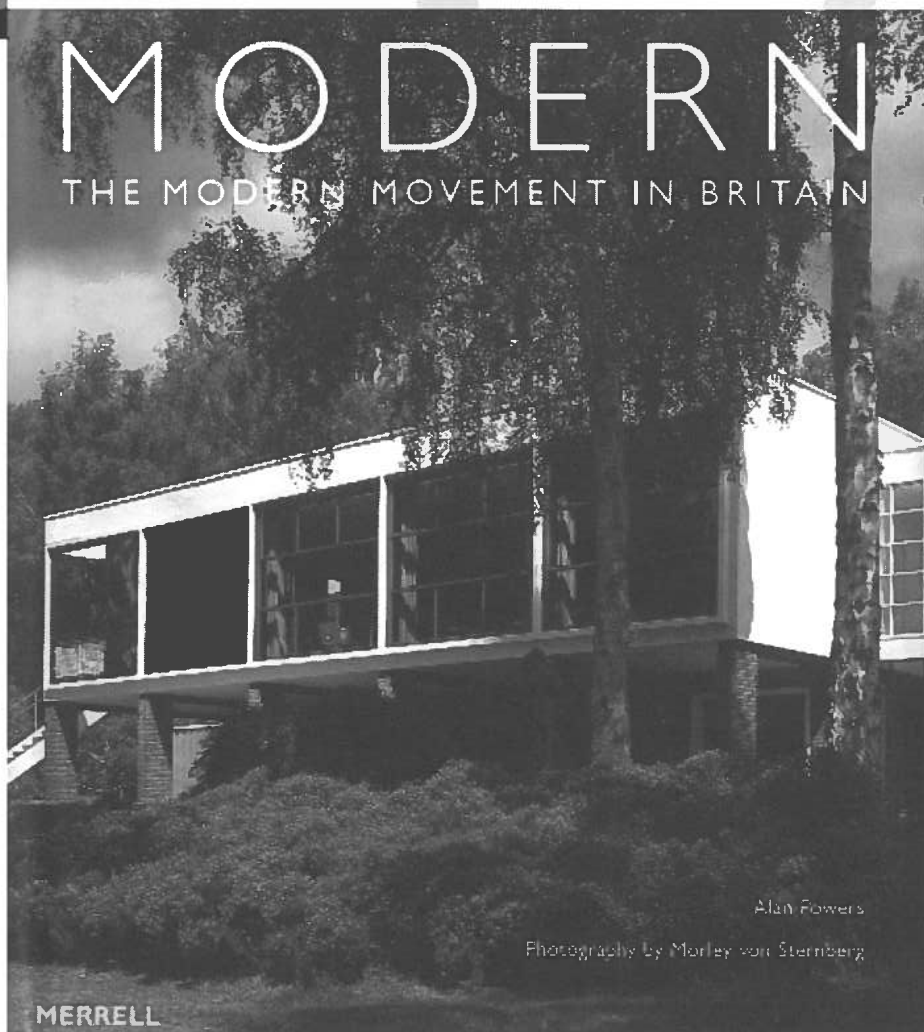
It includes Arup's Canvey Island Café and Lasdun's house at Newton Road but it is the work of the émigré architects that is best represented in the two pages per project allocation. It includes Gropius's Timber House, Shipbourne and Impington College, Cambridge, Karfik's Bata-ville, East Tilbury, Essex, Lescaze's project at Dartington, Lubetkin's in London, Plumsted, and Whippsnade, Mendelson's De La Warr Pavilion, the Chalfont, St Giles and Chelsea houses by Mendelsohn, Peter Moro at Birdham, Otto Salvisberg at Welwyn Garden City as well as Ruhemann with a little known house in Bedford Park. But no Korn or Rosenthal. The colonial émigrés are well represented with works from Wells Coates, Connell, Ward and Raymond McGrath.

Apart from Maxwell Fry, Owen Williams and the dilettante Oliver Hill many of the other English architects hardly ever came up to the standard set by the continental masters. However, Alan Powers's book gives us a wonderful insight into that which was there and some of that which is here now in Britain. It makes a fitting companion to the only history of modern architecture in Britain that is available, which was written by Anthony Jackson as long ago

92

MODERN

THE MODERN MOVEMENT IN BRITAIN



Alan Powers

Photography by Morley von Sternberg

MERRELL

DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Docomomo N°34
March 2006

L'ARCHITECTURE DES AMBASSADES CANADIENNES, 1930-2005

Embassies are paradoxical buildings, constantly striving to reconcile openness and secrecy, representations of homeland culture and acknowledgments of foreign context, limited public funds and international decorum.

In this book, Marie-Josée Therrien examines the development of Canadian embassies from the 1930s to the beginning of the twenty-first century, with a focus on chancellery buildings, where public functions are drawn together, and where such questions therefore become most crucial.

The century-long period allows the author to consider this building type in relation to the developments of Canadian foreign policy: from the time when Canadian international presence was defined by the British umbrella, to the assertion of its independence on the world scene during the second half of twentieth century, and to the present global-economy situation. Therrien's framing of the subject provides for an interesting book, in which architectural issues—spatial organization, construction techniques, language and styles, etc.—are examined within the varying context of the country's international image, as well as the ways in which the government and its different branches—Ministry of Public Works, Ministry of Foreign Affairs, the ambassadors and the Prime Minister—tried to characterize this image over the years.

The book is organized into six chapters, each of which defines a dominant theme in relation to the period it covers. Significant place is given to the process by which building briefs are drawn up, and to how architects are commissioned. This research is based on thorough archival research in public records, and interviews with people in key positions. The main quality of this book lies in the in-depth analysis

of carefully selected examples, so that the most significant features of each period are well depicted. The author thus discusses the British overtones of the neo-Georgian villa built in Tokyo in the 1930s, the growing security concerns and its effect on the brief of buildings in the cold-war period, the assertion of Canadian international presence with the international style, the introduction of regionalist features as diplomatic gestures, the growing cultural dimension of embassies, the difficult question of defining and representing Canadian 'identity,' and the recent mixed-use buildings shared with rental and commercial spaces.

Throughout this discussion, the representation of Canadian identity in architecture stands out as one of the most puzzling issues. Aware of the shifting nature of these grounds and with, the author wisely refuses to bring her own definition. The most interesting aspect of this question, obviously, is the variety of metaphors that architects have used in attempting to address it—totemic poles, canoes, building materials, landscaping, etc. The author's position on the "lack of reality" underpinning this issue allows her to treat these different metaphors for what they are—architects' attempts to fulfill an impossible demand. Therrien is not indifferent to the issue, however, and on page 110, she supplies an answer of her own: "What then is the common denominator in these matters? I would suggest that it can be found in the know-how of designers who work hand in hand with their clients and in the high degree of professionalism and specialization of architects." Her hypothesis, therefore, is that of a 'Canadian manner,' which would be more easily perceived in the process than in the actual form. The way Therrien brings together perceptive formal analysis, attention



Berthold Lubetkin, *Penguin Pool*,
London zoo, Regent's Park, London
photo Morley von Sternberg

as 1970 and was called rather speculatively, *The Politics of Architecture*. Unfortunately that book is out of print!

Alan Powers. *Modern: The Modern Movement in Britain London & New York: Merrell, 2005.*
ISBN 1 85894 255 1 £35.00
Photography by Morley von Sternberg

DENNIS SHARP, a partner in Dennis Sharp architects, London, is co-chair of Docomomo UK, and author of *Twentieth Century Architecture. A Visual History*.

Merrell is delighted to offer their publication *Modern: The Modern Movement in Britain to Docomomo members at the reduced price of £29.95 (RRP £35.00), with free post and packing. To take advantage of this exclusive offer, please telephone 0044 (0)1235 465500 and quote: Docomo/Mer. Offer ends 31 July 2006*

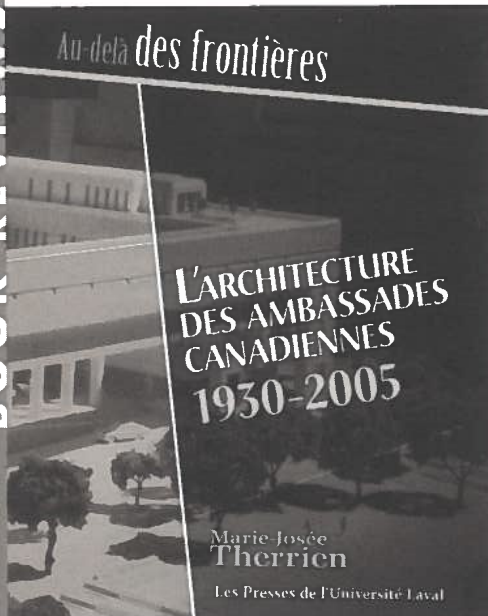
DOCOMOMO International:

This journal has been published as a printed version of *docomomo Journal*.

It has been scanned and made digitally available following our Open Access Policy N°34

We are not aware of any infringement of copyrights.

March 2006



to complex cultural issues, and careful examination of public records is extremely stimulating. Her study, written with a Canadian audience in mind, shows more generally how embassy buildings in themselves participate in a country's diplomatic stance, and how they are designed to that purpose. Similarly, she shows how the developments of diplomatic relations with specific countries can contribute to a building's obsolescence, and, even more significantly, how they contribute to the endless transformation of certain building projects.

Marie-Josée Therrien's book is a fine example of the way architectural history should be understood nowadays. It should become a work of reference on twentieth century Canadian public buildings.

Marie-Josée Therrien. L'Architecture des ambassades canadiennes, 1930-2005. Québec: Les Presses de l'Université Laval, 2005. 231 p.

MARC GRIGNON, professor, Department of History/CÉLAT, Laval University, Quebec City.

GIVING PRESERVATION A HISTORY HISTORIES OF HISTORIC PRESERVATION IN THE UNITED STATES

According to Max Page and Randall Mason historic preservation suffers from acute amnesia. American preservationists do not currently have a healthy understanding of the history of preservation in the United States, one that would lend depth and continuity to their attempts to protect memory. The editors' central purpose for collecting these essays in one volume is to open dialogue on the movement's history, affording a more coherent approach to preservation. They emphasize that we truly need to understand history—our own and that of others—so that we can proceed from it, not becoming slaves of this history, rather students of it, comprehending its influence on our present and our future.

The collection begins with an article by David Lowenthal who suggests that memory preservation and building preservation are identical. Buildings are not capable of preserving memory without an accompanying knowledge of the history they memorialize. Therefore, perhaps we should put more effort into preserving memory than preserving buildings. Lowenthal also speculates about the source of our search for heritage. Heritage, he proposes, is a way for us to weather the constant changes of time as we cling to something that seems undying and unchanging. He thereby provokes us to wonder if those things truly are undying and unchanging. Many of them are false notions of an imagined past. Therefore, are they not mere crutches that hinder us from advancing and creating our own "heritages?" (23)

The volume also reveals an undercurrent of pessimism. Preservationists appear to believe that the best has come and gone, leaving us with only the vague hope of clinging to a bygone era. With such negativity, is there any hope

for our future? Perhaps preservationists should reconsider their attitudes toward the future as well as toward the past and present. After all, the present and future form our descendants' heritage. Lowenthal mentions the case of St. Peter's in Rome. I wager that if the twenty-first century preservationist movement were inserted into sixteenth century Rome, old St. Peter's would have been defended vehemently, thus depriving future generations of new St. Peter's. Can we return to an understanding of the new as a re-interpretation of the past rather than an obliteration of it? Heritage must be left open for evolution.

Page and Mason suggest that preservationists historically choose to remember some events and to forget others, thus in many ways inventing history. The accounts of Santa Fe and Denver beg the question: is it better to preserve an invented history than to allow it to be forgotten? (190) Likewise, the very act of preservation inevitably selects some buildings to be preserved and allows others to be demolished. If memory can be maintained by preserving buildings, it can also be forgotten by destroying buildings. Is this type of editorial decision justifiable? (293) The questions then arise: how do we edit history, and on a more introspective basis, do we have such authority?

Daniel Bluestone's account tells the story of the Mecca, a case of the battle over a collective housing facility in Chicago. The Mecca presents an antithesis to the rest of the collection of case studies—it includes no action of preservationists and no preservationist rhetoric. It is a story of tenants, politicians and university officials—a story based on need, corporate ambition and a once important structure's fall from grace. In the end, as an architect, I am perplexed by this

case study, because I, like the preservationists, feel a sense of loss with the disappearance of such a noteworthy example of architecture as the Mecca. However, being a modern architect, I also respect the noteworthy structure that replaced it—Mies van der Rohe's Crown Hall. I feel challenged by this poignant article, forced to reconsider my own tendencies to chide preservationists for their intent to preserve at the cost of progress.

I find it necessary to take issue with Ned Kauffman in his galvanizing article which concludes the collection. It is well written and informed. However, as a modern architect, I disagree wholeheartedly with many of his premises which promote preservation as a solution to the world's ills. As an anecdote, architects of the early twentieth

century championed modern architecture as society's universal fix, an ideal which was shattered by two world wars. These same architects, however, were capable thereafter to reform their radical ideals into practical methods of confronting real issues such as poverty and globalization. Preservationists should learn from such naïveté and likewise step out of utopia and into reality.

Just as disturbing is Kauffman's proposed relation between preservation and the law. (318–320) Legislation in the hands of totalitarian preservationists transforms vibrant cities into dead open-air museums. Cities such as Cusco in Peru and Toledo in Spain have had the life 'preserved' right out of them, leaving nothing but a dusty backdrop for tourists' photos. All things in moderation, please, including preservation.

Moreover, Kauffman seems to encourage us to save all buildings, good and bad, simply because they are old. We must ask ourselves if it is not better to replace a "bad, old" building with a good building, even though the newer building cannot justify its worth on the basis of age alone.

I do agree with Kauffman's exhortation to extend the long term vision of the movement. (321) It does seem that preservationists, in their rush to solve the most immediate problems facing historic structures finish a bit shortsighted. The profession must avoid the trap

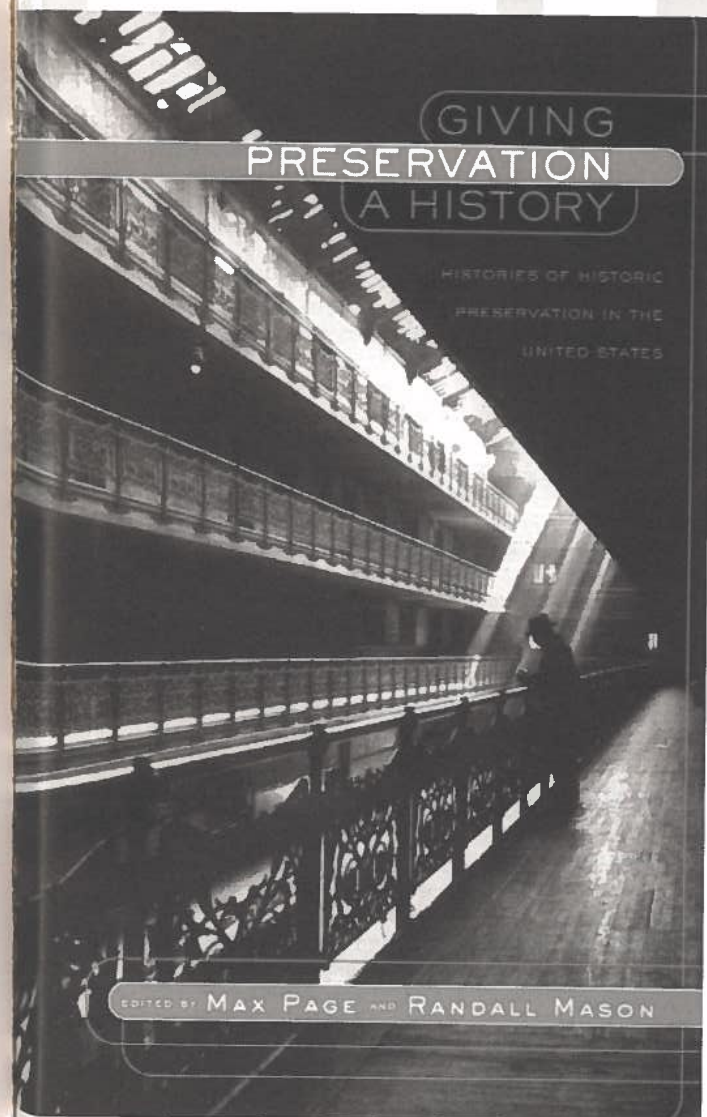
of preservationist minutiae and the tyranny of the urgent. Wood rot, mortar consistency and zoning ordinances are important, but we must not forget the large-picture opportunity afforded to preservation to improve our society.

The style and format of this book render a rather accessible account of the history of preservation in the United States. The contributing essays are effectively organized in chronological order, recognizing New England as the cradle of American preservation and moving westward and southward. As a collection, however, it is weighted heavily towards preservation along the eastern seaboard and sparse on the movement elsewhere. With the exception of several bothersome grammatical errors, the arguments are well developed and supported with concrete evidences and facts. The majority of the articles included in the collection are of good to excellent quality, however, the accounts of Chris Wilson and Judy Mattivi Morely lack the academic luster presented by the other authors. Likewise, in a collection of essays on the history of preservation in the United States, Rudy Koshar's article about German historic preservation seems superfluous, although interesting and well written. On the whole, the volume edited and presented by Page and Mason is a lively and spirited account of the history of preservation in the United States. It is an essential read for preservationists and architects alike.

Max Page and Randall Mason, eds. Giving Preservation a History: Histories of Historic Preservation in the United States. New York and London: Routledge, 2004.

BRETT TIPPEY, *Master de Diseño Arquitectónico, Universidad de Navarra, Pamplona, Spain (2005); practicing graduate architect, K.R. Montgomery and Assoc., Anderson, Indiana (2001–2003).*

214 N. Elm St.
Muncie, Indiana 47305 USA
bdtippey@yahoo.com



DOCOMOMO International:

This journal has been published as a printed version of docomomo Journal. It has been scanned and made digitally available following our Open Access Policy. We are not aware of any infringement of copyrights.

Docomomo N°34
March 2006

DOCOMOMO INTERNATIONAL

Hubert-Jan Henket, honorary president
 Maristella Casciato, chair
 Émilie d'Orgeix, secretary general
 Anne-Laure Guillet, project manager

Cité de l'architecture et du patrimoine
 Palais de Chaillot
 1, place du Trocadéro
 75016 Paris - France

p 33-1-58 51 52 65
 f 33-1-58 51 52 20
 e docomomo@citechailot.org
 w docomomo.com

Executive Committee

Maristella Casciato, chair
 Émilie d'Orgeix, secretary
 Ola Wedebrunn, Docomomo Denmark
 Yıldız Salman, Docomomo Turkey

Advisory Board

Wessel de Jonge,
 Docomomo Netherland
Maija Kairamo,
 Docomomo Finland
Lluís Hortet i Previ,
 Docomomo Iberia
Theodore Prudon,
 Docomomo US
Scott Roberston,
 Docomomo Australia
Hugo Segawa,
 Docomomo Brazil
Hiroyuki Suzuki,
 Docomomo Japan
France Vanlaethem,
 Docomomo Quebec

DOCOMOMO LIST OF ISCS AND WORKING PARTIES**International Specialist Committees (ISCs)****International Specialist Committee on Registers**

Panayotis Tournikiotis, chair
 Marieke Kuipers, vice-chair
 Inge Bertels, secretary
 Kasteelpark Arenberg 1
 B-3001 Heverlee
 p 32-16-329609
 f 32-16-321984
 e inge.bertels@asro.kuleuven.ac.be
 e tourni@central.ntua.gr

International Specialist Committee on Technology

Ola Wedebrunn, chair (address under Danish wp)
 Els Claessens, secretary
 Eden City 17
 B-1190 Brussels

p 32-2-2198115
 f 32-2-2198115
 e olaw@sol.dk
 e ola.wedebrunn@karch.dk

International Specialist Committee on Urbanism + Landscape

Hannah Lewi, chair
 Jan Birksted, consultant chair
 Faculty of Architecture, Building & Planning
 The University of Melbourne
 AU-Victoria 3010

p 03 8344 7439
 f 03 8344 5532
 e hlewi@unimelb.edu.au

International Specialist Committee on Education + Theory

Ola Wedebrunn, coordinator
 e ola.wedebrunn@karch.dk

WORKING PARTIES

All coordinators of the Docomomo working parties are kindly requested to report incorrect or incomplete addresses.

Argentina

Argentine Docomomo working party
 Mabel M. Scarone, coordinator
 University of Buenos Aires
 Faculty of Architecture
 Juramento 2161 - 3° "C"
 P.O. Box Casilla Correo 3881
 1000 Buenos Aires
 p 54-11-47 972514/823654
 f 54-11-47972514
 e docomomo@arg.net.ar
 w www.fadu.uba.ar/docomomo

Australia

Docomomo Australia
 Scott Robertson, president
 Jennifer Hill, vice president
 Louise Cox, treasurer
 David West, secretary
 GPO Box 161
 Sydney NSW 2001
 p 61-2-9439 7779
 f 61-2-9439 7775
 e docomomoAustralia@yahoo.com.au
 w www.docomomoaustralia.com.au

Austria

Austrian Docomomo working party
 Friedmund Hueber, chair
 Ute Georgeacopol, secretary
 c/o Ludwig Boltzmann DAB
 Institut für Denkmalpflege und
 archäologische Bauforschung
 Am Heumarkt 19
 1030 Wien
 p 43-1-7132632
 f 43-1-7136018
 e georgeac@mail.zserv.tuwien.ac.at
 e ute.georgeacopol@aon.at

Belgium

Docomomo Belgium
 Luc Verpoest, coordinator

Kasteelpark Arenberg 1
 B-3001 Heverlee
 p 32-16-321361
 f 32-16-321984
 e luc.verpoest@asro.kuleuven.ac.be
 w www.docomomo.be

Brazil

Brazilian Docomomo working party
 Hugo Segawa, coordinator
 Ademir Pereira dos Santos, secretary
 Mirthes Baffi, treasurer
 Faculdade de Arquitetura e Urbanismo,
 Universidade de São Paulo
 Rua do Lago 876
 05508-080 São Paulo SP
 p 55-11-5531 7853
 f 55-11-5531 7853
 e docomomo@sc.usp.br
 e-newsletter: DOCCO-MEMOS

Bulgaria

Bulgarian working party
 Petar Iokimov, chair
 Miriana Iordanova, vice-chair
 G. Georgiev, treasurer
 e iokimovp@yahoo.com
 e parp@gea.uni-sofia.bg

Canada-British Columbia

Docomomo British Columbia
 Robert Lemon, chair
 Marco D'Agostini, coordinator
 City of Vancouver
 Planning Department
 453 West 12th Avenue
 Vancouver, B.C. V5Y 1V4
 p 1-604-8737056
 f 1-604-8737060
 e marco_dagostini@city.vancouver.bc.ca

Canada-Ontario

Docomomo Ontario
 James Ashby, coordinator
 Suite 214, 300 Powell Avenue
 Ottawa, Ontario K1S 5T3
 p 1-613-2313949
 e jashby@mnsi.net
 periodical: *Docomomo Ontario News*

Canada-Quebec

Docomomo Québec
 France Vanlaethem, chair
 Sophie Mankowski, secretary
 Richard Lafontaine, treasurer
 École de design
 Université du Québec à Montréal
 Case postale 8888 succ. Centre-ville
 Montréal, Québec H3C 3P8
 p 1-514-987 3000 #3866
 f 1-514-987 7717
 e sophie_mankowski@hotmail.com
 e docomomo@er.uqam.ca
 periodical: *Docomomo Québec Bulletin*

Chile

Chilean Docomomo working party
 Horacio Torrent, chair
 Maximiano Atria, secretary
 Prog. de Magister en Arquitectura
 Pontificia Univ. Católica de Chile
 El Comendador 1916, Providencia
 Santiago
 p 56-2-6865601
 f 56-2-2328805

e info@docomomo.cl
w www.docomomo.cl

Croatia

Croatian Docomomo working group
Aleksander Laslo, coordinator
c/o Gradski zavod za zastitu i obnovu
spomenika kulture
Kuseviceva 2
10000 Zagreb
p 385-1-6101976
f 385-1-6101968

Cuba

Docomomo Cuba
Jose Antonio Choy, chair
Eduardo Luis Rodríguez, vice chair
Dra. Eliana Cardenas, vice chair
Alina Ochoa Aloma, secretary
17 esq. H, Vedado
La Habana
Cuba 10400
p 537-202 5907/9091
e choy@cubarte.cult.cu
e eluis@cubarte.cult.cu

Czech Republic

Czech Docomomo group
Vladimír Slapeta, chair
Jakub Kyncl, secretary
Brno University of Technology
Faculty of Architecture
Porčí 5
635 00 Brno
p 420-503 197 470
f 420-541 210 037
e jakub.kyncl@seznam.cz

Denmark

Danish Docomomo working party
Ola Wedebrunn, chair
Marianne Ibler, vice-chair
The Royal Danish Academy of Fine Arts
School of Architecture
Philip de Langes allé 10
1435 København K
p 45-32-68 6000/6229
f 45-32-686206
e ola.wedebrunn@karch.dk
w www.docomomo-dk.dk

Dominican Republic

Docomomo Dominican Republic
Gustavo Luis Moré, chair
Marcelo Albuquerque, vice-chair
José Enrique Delmonte, secretary
Zahira Batista, treasurer
Benigno Filomene #6
Penthouse Norte
Torre San Francisco
Santo Domingo
p 1-809-6878073
f 1-809-6872686
e glmore@tricom.net
www.periferia.org/organizations/dcmm.html

Estonia

Docomomo Estonia
Epp Lankots, chair
Triin Ojari, secretary
Estonian Academy of Arts
Institute of Art History
Tartu mnt 1
Tallinn EE 10045
p 372-6267325

f 372-6267328
e epp@artun.ee
e triin.ojari@neti.ee

Finland

Finnish Docomomo working party
Timo Tuomi, chair
Ulla Kinnunen, secretary
Alvar Aalto Foundation
Tiilimäki 20
00330 Helsinki
p 358-9-480123
f 358-9-485119
e timo.tuomi@mfa.fi

France

Docomomo France
Claude Loupiac, chair
Jacqueline Bayon, vice chair
Sorbonne Institut d'art
3 rue Michelet
75006 Paris
p 33-1-45 84 79 76
f 33-1-45 84 79 76
e claude.loupiac@wanadoo.fr
w http://archi.fr/DOCOMOMO-FR

Germany

Docomomo Germany
Monika Markgraf, chair
Ingrid Ostermann, vice-chair and secretary
Alex Dill, treasurer
Stiftung Bauhaus Dessau
Gropiusallee 38
06846 Dessau
p 49-340-6508-211
f 49-340-6508-218
e docomomo@bauhaus-dessau.de
w www.docomomo.de

Greece

Greek Docomomo working party
Panayotis Tournikiotis, chair
Neohellenic Architecture Archives
Benaki Museum
4, Valaoritou street
106 71 Athens
p 30-210-3628164
f 30-210-3628164
e tourni@central.ntua.gr

Hungary

Hungarian Docomomo working party
Pál Ritook, chair
Hungarian Museum of Architecture
Mokus utca 20
1136 Budapest
p 36-4540099
f 36-3672686
e ritookpal@freemail.hu

Iberia

Fundacion Docomomo Ibérico
Juan Torres Alemán, chair
Carlos Guimarães, vice-chair
Lluís Hortet i Previ, director
Susana Landrove, secretary technical
Laura Arenas, secretary general
Provença 318 pal 2B
08037 Barcelona
Spain
p 34 932151011
f 34 934883685
e fundacion@docomomoiberico.com
w www.docomomoiberico.com

Ireland

Irish Docomomo working party
Shane O'Toole, coordinator
8 Merrion Square, Dublin 2
p 353-507 40133
f 353-507 40153
w archeire.com/docomomo

Israel

Israeli Docomomo working party
Arie Sivan, coordinator
Department of Interior Design
Colman Academic Studies
7 Yitzhak Rabin Blvd.
Rishon LeZion 75190
p 972-3-9634395
f 972-3-9634393
e ariesi@st.colman.ac.il

Italy

Italian Docomomo working party
Sergio Poretti, chair
University of Rome Tor Vergata
Faculty of Engineering
Via della Ricerca Scientifica, s.n.c.
00133 Roma
p 39-06-7259 7031/7067
f 39-06-72597005
e poretti@ing.uniroma2.it
www.roma2.infn.it/DOCOMOMO/docomomo.html
periodical: *Docomomo Italia Giornale*

Japan

Docomomo Japan
Hiroyuki Suzuki, chair
Hiroyasu Fujioka, coordinator
Tokyo Institute of Technology
Dept of Architecture,
Fac. of Engineering
2-12-1 Ookayama, Meguro-ku
Tokyo 152-8552
p 81-3-5734 3166
f 81-3-5734 2815
e fujioka@o.cc.titech.ac.jp

Korea

Docomomo Korea
Professor Kim, Jung-Shin, chairman
School of Architecture, Dankook University
p 82-2-709-2539
e kjsdk@dankook.ac.kr
Yi, Seung-Gu, secretary
140-714, #147, Hannam-ro,
Yongsan-gu, Seoul
Dankook Univ. School of Architecture,
Room 610
p 82-2-709-2539
e webmaster@docomomo-korea.org

Latvia

Latvian Docomomo working party
Janis Krastins, coordinator
Riga Technical University
Fac. of Architecture and Urban Planning
Azenes iela 16
1048 Riga
p 371-7089256
f 371-7089130
e krastins@bf.rtu.lv

Lithuania

Lithuanian Docomomo working party
Morta Bauziene, coordinator

Lithuanian Museum of Architecture
Mykolas Street 9
2001 Vilnius
p 370-2-610456
f 370-2-222191

Mexico

Docomomo Mexico
Sara Topelson de Grinberg, chair
Louise Noelle de Mereles, vice-chair
Alejandro Aguilera, secretary
Lourdes Cruz, treasurer
Sierra Mazapil #135
Lomas de Chapultepec
México, D.F.C.P. 11000
p 5255-5596 5597/5013
f 5255-5596 4046
e stopelson@yahoo.com
http://servidor.esteticas.unam.mx:16080/Docomomo/

The Netherlands

Stichting Docomomo Nederland
Hubert-Jan Henket, chair
Aimée de Back, secretary
TU Delft, Faculteit Bouwkunde
Berlageweg 1
Kabinet 2.04
2628 CR Delft
p 31-15-2783977
f 31-15-2788750
e info@docomomo.nl
w www.docomomo.nl
periodical: Nieuwsbrief Docomomo Nederland

New Zealand

Docomomo New Zealand
Michael Findlay, coordinator
Heather Bauchop, coordinator
PO Box 5467
Dunedin
p 64-3-4727115 (XH)
e michael@design.otago.ac.nz

Norway

Docomomo Norway
Perann Sylvia Stokke, chair
Ingvar Strom Torjuul, secretary
Arne Jørgen Rønningen, treasurer
c/o Villa Stenersen
Tuengen Allé 10 C
0374 Oslo
e docomomo@docomomo.no
w www.docomomo.no

Panama

Docomomo Panama
Eduardo Tejeira Davis, coordinator
Edificio Atalaya - Oficina n.º7
Avenida Balboa y Calle 32
Ciudad de Panama
p 507-227-9300
f 507-227-9301
e urbio@pananet.com
e etejaira@cwpanama.net

Poland

Docomomo Poland
Jadwiga Urbanik, coordinator
Muzeum Architektury
ul. Bernardyn'ska 5
50-156 Wrocław
p 48-71-3433675
f 48-71-3446577

e docomomo@ma.wroc.pl
e jadwiga.urbanik@pwr.wroc.pl

Portugal: see Iberia

Romania

Romanian Docomomo working party
Peter Derer, chair
Christian Bracacescu, secretary

Russia

DOCOMOMO RUSSIA
Russian Docomomo working party
Boris M. Kirikov, chair
Committee of the State Control
Re-use and Protection of the Historical
and Cultural Monuments of
St. Petersburg
Lomonosov sq. 1
19011 St. Petersburg
p 7-812-3122072
f 7-812-1104245
e makogon2000@mail.ru
Ivan Nevzgodine, secretary
Hooikade 11
2627 AB Delft
The Netherlands
p 31-15-2784529
f 31-15-2784291
e i.nevzgodine@bk.tudelft.nl

DOCOMOMO UR-SIB

Lyudmilla I. Tokmeninova, chair
Ural Modern Movement Centre
Museum of the History of Architecture
and Industrial Technic of Ural
Gor'kogo 4-a
Ekaterinburg 620219
p 7-34-32-519735
f 7-34-32-519532
e dtokmeninova@yandex.ru

Scotland

Docomomo Scottish National Group
Clive Fenton, coordinator
19/2 Downfield Place
Edinburgh E11 2EJ
e clivefenton@yahoo.co.uk
Adam Stanners, secretary
adam.stanners@smithdesignassociates.co.uk
David Whitham, treasurer
p 44-131-449 3070
e david@docosng.abel.co.uk
periodical: Docomomo SNG Report

Slovakia

Slovak Docomomo working party
Henrieta Moravcikova, chair
Institute of construction and architecture
Slovak Academy of Sciences
Dubravska cesta 9
845 03 Bratislava
p 421 2 59309230
f 421 2 54773548
e moravcikova@savba.sk

Slovenia

Docomomo Slovenija
Natasa Koselj, coordinator
Salendrova 4
1000 Ljubljana
p 386-1-5181515/31-532185
f 386-1-4256112
e docomomoslovenija@yahoo.com

Spain: see Iberia

Sweden

Swedish Docomomo working party
Claes Caldenby, coordinator
Arkitektens teori och historia
Chalmers Tekniska Högskola
41296 Göteborg
p 46-31-7722332
f 46-31-7722461
e caldenby@arch.chalmers.se
e vicki.wenander@restaurator.com
w arch.chalmers.se/docomomo

Switzerland

Swiss Docomomo working party
Bruno Reichlin, coordinator
IAUG - Docomomo Suisse
Site de Battelle, bâtiment D
route de Drize 7
1227 Carouge /Genève
p 41-22-379 0753/0944
f 41-22-379 0950
e Docomomo@archi.unige.ch
www.unige.ch/ia/associations/DOCOMOMO

Turkey

Docomomo Turkey
Yıldız Salman, coordinator
Nilüfer Batarayoglu Yöney, coordinator
Istanbul Technical University
Faculty of Architecture
Takisla, Taksim
80191 Istanbul
p 90-212-2931300/2287
f 90-212-2514895
e docomomo_turkey@yahoo.com
w docomomo.org.tr

United Kingdom

Docomomo UK working party
Dennis Sharp, joint chair
James Dunnett, joint chair
Philip Boyle, coordinator
Clinton Greyn, secretary
Ken Hawkings, treasurer
77 Cowcross Street
London EC1M 6EJ
p 44-20-74907243
f 44-1223-311166
e docomomo_uk@yahoo.com
periodical: Docomomo UK Newsletter

United States of America

Docomomo US
Theodore H.M. Prudon, president
Gunny Harboe, vice-president
Laura Culberson, treasurer
Jorge Otero-Pailos, secretary
P.O. Box 23097
New York, New York 10023
p 1-718-6244304
f 1-212-8742843
e docomomo@docomomo-us.org
w www.docomomo-us.org
periodical: Docomomo US Bulletin

Journal 35 is scheduled for September 2006.

A special issue on the modern movement in the Middle-East, it will be presented during the Ninth Docomomo Conference in Ankara. Authors who consider contributing to this edition with a related article or report are kindly invited to contact Docomomo International very quickly.

The very last deadline for submission is June 15, 2006.

The journal will need to be sent to Ankara, we will therefore not be able to extend the deadline

Documents to provide to the Docomomo International secretariat

1/ A copy on disk or an e-mail version of the text. The disk should be clearly labeled with the author(s) name(s), the title, and the names of the files containing the text and illustrations. The name and version of the word-processing software used to prepare the text should also be given.

2/ A hard copy on paper by postal mail. The title and author's name should be clearly mentioned on each page of the manuscript and the name, title, postal address and e-mail address should also be given at the end of each contribution.

Form:

- All texts must be in English; if translated, the text in the original language must be enclosed as well.
- Manuscripts should be written with double spacing and liberal margins with all pages numbered in sequence.
- A short resume of the author(s), in connection to the contribution, must be included.
- Illustrations referred in the text should be mentioned abbreviated as follows: *{fig. 1}*.
- Articles must include a short bibliography of about 5 to 10 reference books or articles.
- Footnotes should be numbered and should follow the following style:
Books: Nikolaus Pevsner, *Pioneers of Modern Design: From William Morris to Walter Gropius*, Harmondsworth, Penguin, 1960.
Articles: Julius Posener, "Aspects of the Pre-History of the Bauhaus", *From Schinkel to the Bauhaus*, London, Architectural Association, 1972, pp. 43-48.

3/ Illustrations

We accept 3 to 6 illustrations for short contributions (about 600 words) and up to 10 illustrations for full-length articles (about 1500 words) It is essential that authors provide good-quality black-and-white illustrations either printed on paper or as digital data on disk or CD (size of images: 300 dpi for a A5 format).

For figure captions, the order of information is: designer, name of building or object, location, date, description, source. If a building has been destroyed, include that information.

EDITORS

Maristella Casciato
Émilie d'Orgeix

GUEST EDITOR

Anat Falbel

ENGLISH EDITING

Isabelle Kite

COORDINATION AND PRODUCTION

Émilie d'Orgeix
Anne-Laure Guillet

GRAPHIC DESIGN

Agathe Desombre
Mathieu Chevalier

ORIGINAL COVER DESIGN

Kees Ruyter, Amsterdam

PRINTING

Autographe/GP, Paris

Docomomo Journals
are published twice a year
by Docomomo International
secretariat.

For information concerning
membership, contact:

Docomomo International
Secretariat
Cité de l'architecture et du patrimoine
Palais de Chaillot
1, place du Trocadéro
F-75016 Paris
p33 (0)1 58 51 52 65
f33 (0)1 58 51 52 20
edocomomo@citechailot.org
wdocomomo.com

Bank account
Docomomo International
Bank: HSBC Odéon (Paris)
Iban: FR76 3005 6000 7000 7055
1759 036
Bic: CCFRFRPP

Docomomo International
is a registered trademark.

© Docomomo International
All rights reserved

ISSN: 1380-3204

Docomomo International is a non-profit organization
dedicated to the **D**ocumentation and **C**onservation of buildings,
sites and neighbourhoods of the **M**odern **M**ovement.

It aims at:

- Bringing the significance of the architecture of the modern movement to the attention of the public, the public authorities, the professionals and the educational community.
- Identifying and promoting the surveying of the the modern movement's works.
- Fostering and disseminating the development of appropriate techniques and methods of conservation.
- Opposing destruction and disfigurement of significant works.
- Attracting funding for documentation and conservation.
- Exploring and developing the knowledge of the modern movement.

In the future, Docomomo International intends on extending its field of actions to new territories, to establish new partnerships with institutions, organizations and NGOs active in the area of modern architecture, to develop and publish the international register, and to enlarge the scope of its activities in the realm of research, documentation and education.

